

2006 LOST YEARBOOK! SEASON THREE! WRITERS' DIARY!
100-PAGE SPECIAL EDITION EXCLUSIVE NEWS THE MAKING OF AN EPISODE

LOST

THE OFFICIAL MAGAZINE

EXCLUSIVE INTERVIEWS!

SURVIVORS

Discover where the cast thinks *Lost* is heading...

CLIFFHANGER!

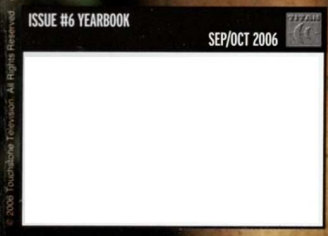
Season two's finale deconstructed

DARK TERRITORY

The horrors that lie ahead

ISSUE #6 YEARBOOK

SEP/OCT 2006



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Check-In

In-Flight Entertainment

INTRODUCTION

07 WELCOME TO THE FOLD...

This is where we begin our *Lost Yearbook* journey. Head to these shores on page seven for a teaser of the exclusive interviews, photography, and Others that await you...

FREQUENCIES FROM AFAR

08 OLD TRANSMISSIONS

In true *Lost* style, it's time to flashback to May 2005. Prepare to relive *Lost*'s last 12 incredible months...

12 NEW TRANSMISSIONS

Once you're caught up to speed with the Old Transmissions broadcast, feast your eyes on this exclusive season three news direct from the Writers' Office...

BY THE FIRE

14 EVERYTHING IS GOING TO CHANGE

The actors behind Kate, Sawyer, Hurley, Sun, Rose, and Bernard exclusively discuss season two and where they think *Lost* is heading in its third year...

44 THE DEAD ZONE

Some characters haven't managed to survive the perilous island. We unite their off-screen alter egos, including Michelle Rodriguez and Ian Somerhalder...

60 DEARLY DEPARTED

Malcolm David Kelley, known on *Lost* as the mysterious Walt, looks back on the first two seasons...

76 SEE YOU ON THE OTHER SIDE

Elusive entities they may be, but we've managed to capture the actors who play the Others and sit them down by the fire to confess all they know...

THE OTHERS

34 DAMON LINDELOF

With a knowing grin, *Lost*'s Co-Creator/Executive Producer Damon Lindelof gets ready to reflect on season two's revelations and hints at the chaos to come...

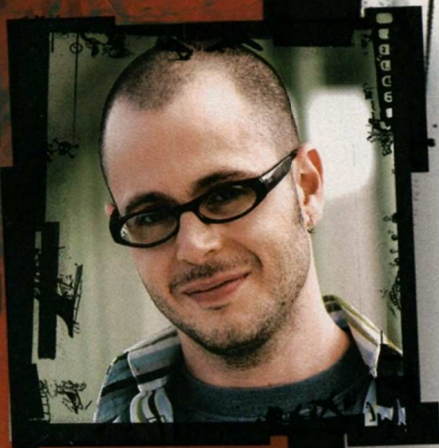
36 QUARANTINE & ANALYSIS

Sixteen of your finest fan questions get presented to Damon Lindelof, and he answers every single one of them in true *Lost* style...

DARK TERRITORY

56 CHAOS THEORY

Ominous black smoke... whispers in the wind... a strange green bird... these are just some on the bizarre occurrences we have witnessed so far...



THE OFFICIAL MAGAZINE



ISSUE 6 YEARBOOK SEP/OCT 2006

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UNDER THE HATCH

27 THE SWAN REVEALED

Think you've seen every inch of The Swan? Think again. We are about to take you deeper into this hatch than you've ever been before...

38 UNCONVENTIONAL

A key fan event back in March of this year saw Evangeline Lilly, Naveen Andrews, and Ian Somerhalder take to the stage. Our cameras were there...

41 THE MEDICAL STATION REVEALED

This hatch housed Claire during her abduction, and here we present to you exclusive behind-the-scenes pictures of the medical station...

62 THE BIRTH OF MATERNITY LEAVE

Ever wanted to know how an episode of *Lost* is created? Here, two writers take you on a personal and detailed journey through the making of *Maternity Leave*...

83 CAUGHT ON CAMERA

In this behind-the-scenes special, experience some of season two's most treasured visual memories of the *Lost* way of life...

VOICES FROM THE FUSELAGE

24 SEASON TWO FAN REACTIONS

The fans... the theories... the views... the debates... they are all here, including your reactions to *that* chilling finale cliffhanger...

70 NED ON THE NET

Lost Magazine Assistant Editor Ned Hartley, well known to all you regular postees of TheFuselage.com, delves inside the online world of *Lost*...

SALVAGED

32 READY... SET... GO!

The secrets of transforming Hawaii into such locations as Iraq and New York are revealed by Set Decorator Rick Romer...

53 LOST IN MUSIC

The songs selected by Team *Lost* are awash with hidden meanings and thematic references. Here are some of our favorite songs used so far and song references...

DEAR DIARY

23 JOSH HOLLOWAY & NAVEEN ANDREWS

The *Lost* boys responsible for the alpha male characters of Sawyer and Sayid talk about off-camera aspects of the show that they hold dear...

51 L. SCOTT CALDWELL

The actress who plays the kind-hearted Rose explains why the filming and timing of *Lost* has very significant, personal memories for her...

59 SAM ANDERSON

Bernard has had to do a lot of trekking through the undergrowth so far, and actor Sam Anderson singles out one particular time that left him speechless...

75 JORGE GARCIA

Remember the games of poker between Jack and Sawyer? Actor Jorge "Hurley" Garcia explains how his co-star Daniel Dae Kim is mastering his poker face...

91 YUNJIN KIM

Hawaii is blessed with beautiful natural phenomena, like stunning rainbows, explains Yunjin Kim (pretty appropriate for the actress who plays Sun)...

BLACK BOX RECORDER

47 "I'M SORRY..."

Michael's desperation to get his son back led to not one, but two disasters, as Ana Lucia and Libby paid the ultimate price for being in the wrong place at the wrong time...

48 "YOU SEE HIM, DON'T YOU?"

Sayid realized Shannon was not losing her mind when he too witnessed the vision of Walt in the rain. What followed changed the group dynamic forever...

93 A PENNY FOR YOUR THOUGHTS

We couldn't end the Yearbook in any other way... along with exclusive script extracts, here's how season two left the airwaves back in May...

EXODUS

98 COMING SOON

The wait for the new season is almost over, and in the next issue, we've got some revelations about its direction that will staple your jaw to the floor...



TODAY'S SPECIAL!

To honor the passing of these crucial *Lost* characters, the rare Collector's Edition version of this Yearbook is all about seeing dead people. Ask your local specialist store to order you a copy before the body counts rises further...

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"WE'RE THE GOOD GUNS..."

Those were the words that came out of none other than Henry Gale's mouth in the last throws of season two's ridiculously tense finale. We refer to him as Henry Gale, but of course, that's just an identity he stole from a dead balloonist... which adds more weight to his 'saintly' persona, I'm sure you'll agree...

As *Lost* Co-Creator/Executive Producer Damon Lindelof states elsewhere in this yearbook, "Being 'good' is all relative." Even if the Others believe what they are doing is righteous and justified, there is no denying the terrifying sense of the unknown that the survivors of Flight 316 have experienced at the hand of the Others. It's so palpable, you can taste it in the air (with a generous side order of whispers in the wind).

In the same way that *Lost* has evolved organically — weaving the survivors of the tail section seamlessly into the mythology of the island — its official magazine has too. As neck-wrenching twists and turns crop up on the show, so we continue to enjoy the rollercoaster ride of bringing you exclusive interviews, concept art and analysis from the team that make this show the unique and thrilling experience it is.

To simultaneously celebrate the finale of season two and our first anniversary of being out there on newsstands, we are extremely proud to bring you this 100-page Special Edition *Lost* Yearbook. To say that the cast and crew have pulled out all the stops for this issue is the understatement of the century. The man with the plan, Mr. Lindelof himself, not only teases about the forthcoming third season, he faces a full interrogation in *The Others* section, answers 16 of your questions in *Quarantine & Analysis*, and even discusses this season's *Dark Territory* sequences. And that's barely scratching the surface: there are multiple *Dear Diaries* from the cast, an incredibly intimate account of how an episode of *Lost* is put together, exclusive script extracts from the finale... let's just say that, unlike Henry Gale, when we say, "We're the good guys" we mean it. Enjoy the Yearbook.

Paul Terry, Editor

Old Transmissions

...The last 12 months of the *Lost* world deconstructed...

What. A. Year. From multi-award wins to Shannon's shock demise, it's time to look back at a tumultuous 12 months for the castaways which saw the *Lost* cast and crew chalking up more column inches than *American Idol*, and every other reality show – in fact, pretty much every other TV show on the planet – put together. Sitting comfortably? Then we'll begin our *Lost* 2005/2006 news round up...

Words: Kate Lloyd

LOST AND DELIRIOUS

SUMMER (2005)

"Hatch, hatch and more hatch!" That was all anyone including *Lost*'s Writer/Supervising Producer Javier Grillo-Marxuch could talk about in the weeks and months that followed *Lost*'s scintillating first season finale. Aired on May 25, 2005, the season climaxed with Jack (Matthew Fox), Kate (Evangeline Lilly) and Locke (Terry O'Quinn) peering into the looming darkness of the freshly opened hatch. "I think we have something very unexpected waiting down there," teased Grillo-Marxuch in the inaugural issue of *Lost Magazine*, before adding: "It's going to be a dangerous ride."

It would be months before the hatch divulged its secrets to fans, critics and *Lost Magazine* Editors alike, but that didn't stop debate from ranging at the first official *Lost* convention. Held at the Airport Hilton in Burbank, USA, thousands of *Lost* devotees gathered in the hope of hearing Jorge Garcia (Hurley), Emilie de Ravin (Claire) and Executive Producer Damon Lindelof reveal the truth behind the island's many mysteries. The *Lost* team, however, were refusing to give anything away. "The plane did not crash by accident. It crashed for a very, very specific reason," was all the infuriatingly enigmatic Lindelof would say.

July 15, 2005 meant joyous celebration when the nominations for the 57th Annual Primetime Emmy Awards were announced. To no one's surprise (the show had been universally hailed by critics throughout its first season) but everyone's delight, *Lost* was recognized in no less than 11 categories including 'Outstanding Drama Series' and 'Outstanding Casting For A Drama Series'. Terry O'Quinn and Naveen Andrews also picked up 'Best Supporting Actor' nominations for their multi-

layered turns as Locke and Sayid respectively.

In an additional 'awards' boost, July also saw the cast and crew receiving the 'Best New Program' award, as voted by the US television critics at their annual ceremony.

It was the turn of *Lost*'s fans to celebrate on August 11, 2005, when Matthew Fox was

reported as saying: "When we'd just done the *Lost* pilot, everyone was asking, "How do you make a series out of this?" All I kept thinking was that I did 144 hours of *Party of Five* about five people in a house in San Francisco, and you're going to tell me you have issues about making a long-term show out of 14 main characters, 46 survivors on an island, with this huge, epic story to be told? This show could easily do an eight-year run."

From the sublime (the thought of eight seasons of *Lost*) to the ridiculous, the summer months concluded with one particularly enterprising *Lost* fan doing his best to cash-in on the phenomenon by selling, wait for it, a piece of toast, albeit one with Hurley's 'cursed' numbers burnt into it. "Test your luck and be the first one on your block to own a slice of toast that may be evil!" read the seller's clever eBay blurb. The 'toast with the most' attracted an astonishing \$4,815.16 in bids before mysteriously disappearing ahead of the auction's scheduled finishing time. Who knows, perhaps someone got hungry...



Over the pond in the UK, Channel 4 was working audiences into a *Lost* frenzy ahead of the show's first season debut, with a seductive teaser campaign. Directed by *Vanity Fair* photographer David LaChapelle, the promo trailers saw the *Lost* cast moving around their island home in a highly stylized, almost hallucinogenic way; the girls with mascara running down their cheeks, the boys with disturbed, menacing looks on their faces.

"One of us is a murderer... One of us is a drug addict... All of us are *Lost*..." whispered the sultry voiceover.

The British public weren't the only ones intrigued by the marketing. "We did this big campaign with David LaChapelle. I want to see that," admitted *Lost* star Dominic Monaghan during a fireside chat with *Lost Magazine*. "It's like a weird, hip advert where we're all kind of drugged out and dancing. It seems like a very cool Channel 4 vibe."

Incidentally, the first season of *Lost* premiered in the UK on August 12, 2005, and, together with the finale of the British version of *Big Brother*, helped the channel to a 20.4 per cent audience share – its highest ever. The world-renowned BBC was quite literally left adrift...

FALL (2005)

September 21, 2005, saw *Lost*'s second season kick off in spectacular style with the jaw-dropping season opener *Man of Science, Man of Faith*. Of the many, many theories debated, discussed and dissected over the course of the summer hiatus it seemed no one had come close to surmising that the contents of the hatch would include a frightened Desmond (Henry Ian Cusick) with a penchant for Mama Cass. Oh yes, and a button that could (possibly) trigger Doomsday.

The shocks kept coming too, most notably in season two's sixth episode *Abandoned* in which





Courtesy of Channel 4
www.channel4.com/lost

blonde bombshell Shannon (Maggie Grace) bit the dust at the hands of trigger-happy newcomer Ana Lucia Cortez (Michelle Rodriguez), much to the anguish of Shannon's love Sayid (Naveen Andrews). "Even though it was an accidental shooting, I don't think Sayid's in a position where he's going to forgive very easily," admitted Writer/Supervising Producer Javier Grillo-Marxuach in *Lost Magazine* #2.

Ana Lucia wasn't the only 'tailie' to make an impact in the first half of season two. The deeply religious and fiercely imposing Mr. Eko (Adewale Akinnuoye-Agbaje) made less of a mark and more of a colossal dent on audiences and castaways alike, while the sweet but secretive Libby (Cynthia Watros) and Rose's very-much-alive hubby Bernard (Sam Anderson) rounded-out the newbies from the tail section.

"The interesting thing is that the people in the tail section have experienced the full wrath of the Others... but they don't know about any of the other mysteries of the island," disclosed Grillo-Marxuach to the magazine. "They don't know about the hatch, the polar bears, the Dharma Initiative... so it's going to be a real culture shock for them."

Mid-September saw the *Lost* cast and crew joining forces to host a Hawaiian fundraiser, to raise money for victims of Hurricane Katrina. Arranged by Harold Perrineau (Michael), the event was a huge success raising more the \$20,000 in proceeds. "This is how we're trying to help. Raise some money and maybe, just maybe, ease someone's suffering," said a humble Matthew Fox. "I have some friends down in Louisiana. It's been really tough for them."

As expected, the 57th Annual Emmy Awards, held on September 18, 2005, proved to be a fantastic night for *Lost* with the show picking up six awards in total. These were: 'Outstanding Drama Series,' 'Outstanding Directing For A Drama Series,' 'Outstanding Casting For A Drama Series,' 'Outstanding Single-Camera Picture Editing For A Drama Series,' 'Outstanding Music Composition For A Series' and 'Outstanding Special Visual Effects For A Series.'

Meanwhile, the island's many unsolved mysteries continued to give fans sleepless nights, especially when Craig Wright, co-writer of the season two episode *Adrift*, encouraged fans to read the comedic novel, *The Third Policeman*, written by

the late Flann O'Brien in 1967, and specifically referenced it in *Adrift*. Notably, at one point in the book, the narrator stumbles upon a huge underground chamber known as 'Eternity' where thoughts can come true.

"Whoever goes out and buys the book will have a lot more ammunition in their back pocket as they theorize about the show," promised Wright cryptically. "They will have a lot more to speculate about – and no small thing, they will have read a really great book." Cue: a massive demand and sales of *The Third Policeman*...

In other news, former *Lost* regular Maggie Grace (Shannon) starred in the remake of John Carpenter's 1980s chiller *The Fog*. Co-starring *Smallville*'s Tom Welling and telling the tale of malevolent ghosts seeking revenge on a small coastal town via a brooding fog, the film topped the US box office when it premiered on October 14, 2005.

WINTER (2005/06)

Oh. My. Word. Just when fans were beginning to despair that they'd never catch more than a fleeting glimpse of the 'monster', the writers turned the *Lost* universe on its head in *The 23rd Psalm* by not only showing the creature in all its glory, but also having Mr. Eko square up to it. Eko is the only other castaway to survive a showdown with the 'monster' – prior to this moment, it had been island hatch fanatic John 'Box-man' Locke.

"It's a very telling thing that they are the only characters who have that kind of face-off with the 'monster,'" said Javier Grillo-Marxuach intriguingly, in *Lost Magazine* #3.

Of course, the first clear sighting of the island's 'security system' on January 11, 2006, sent the *Lost* chat rooms into overdrive, especially when one eagle-eyed viewer, having slowed the sequence right down, reported seeing flickering



MORE TRANSMISSIONS OVERLEAF ➔

Old Transmissions

...The last 12 months of the *Lost* world deconstructed...

lights and images within the black smoke. What could it all mean? "That is something that fans can expect to see bear fruit in future episodes," promised Grillo-Marxuach.

By December 2005, the official *Lost* podcasts were up and running and proving hugely popular. Available via ABC.com and iTunes, the podcasts saw key members of the *Lost* cast and crew (ranging from Executive Producers Damon Lindelof and Carlton Cuse to stars Evangeline Lilly, Adewale Akinnuoye-Agbaje and Terry O'Quinn) discussing the show's topsy-turvy first and second seasons.

In the 'gone but not forgotten' category, the always-popular Ian Somerhalder (Boone) began shooting *The Sensation of Sight* during this period, a drama about a man experiencing a mid-life crisis. Speaking during production about life on *Lost*, Somerhalder touchingly said: "It was by far the best experience of my life. I miss Matthew Fox, and Josh Holloway and Maggie Grace. Those people are my family."

As *Lost*'s second season gathered pace, so too did the number of awards heading its way. The show took four top honors at TV.com's Viewers' Choice Awards ('Best On-Air Drama,' 'Show of the Year,' 'Best Features on DVD' and 'Best Drama DVD'), and saw off heated competition at The 63rd Annual Golden Globe Awards from the likes of *Commander in Chief*, *Grey's Anatomy*, *Prison Break* and *Rome* to win 'Best Television Series - Drama Category.'

"I would like to thank you for having faith in us, inviting us into your homes, watching the show, supporting the show, believing in the show," said Co-Creator Damon Lindelof upon accepting the coveted award. It's no problem, Damon, honest...



SPRING (2006)

And still the awards kept coming... Notable awards for *Lost* during spring 2006 included the *Entertainment Weekly* award for 'Entertainer of the Year' (for the collective cast), with the magazine calling the show "the biggest cult breakout since *The X-Files*"; 'Outstanding Performance by an Ensemble in a Drama Series' (the 12th Annual Screen Actors' Guild Awards), the Writers' Guild Awards for 'TV Drama Series of the Year' and 'Best Find' (*Vanity Fair* magazine).

Spurred on by the show's overwhelming success, the *Lost* cast and crew were also making professional waves away from the island. Emilie de Raven (Claire) appeared in not one, but two blockbusting films during this period. The first, Alexandre Aja's classy remake of the seminal 1977 horror movie

The Hills Have Eyes, saw Emilie fighting for her life after unwittingly stumbling across the home of a family of cannibalistic crazies.

Her second movie, *Brick*, had no less of an impact. In fact, *Brick* - a detective movie - has received five-out-of-five reviews from pretty much every critic on Earth. Directed by Rian Johnson, this gritty teenage film noir, co-starring *Third Rock From The Sun*'s Joseph Gordon-Levitt (in a career-making turn), has been hailed by critics as, "Hard and fast and mean and lean," "The freshest take on the genre since *Reservoir Dogs*" and "A triumph of attitude."

Lost Co-Creator J.J. Abrams took to the silver screen this summer too, taking on directed duties for *Mission: Impossible III*, starring Tom Cruise. Having been specifically requested to direct by Cruise, the film blazed into cinemas on May 5, 2006, to the tune of a cool \$48 million. Mission accomplished.

KEY DATES

09/18/05

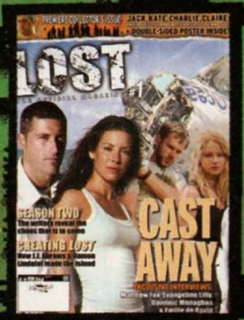
Lost wins six awards including 'Outstanding Drama Series' at the 57th Primetime Emmy Awards

09/21/05

The first episode of *Lost*'s second season premieres on ABC

10/04/05

The first issue of *Lost: The Official Magazine* hits US stores



11/09/06

Shannon meets her-maker at the hands of a panicked Ana Lucia

11/16/06

The other 48 days are revealed



01/11/06

Audiences catch their first clear glimpse of the 'monster'



03/01/06

Claire discovers what happened to her during her missing weeks in season one...

05/05/06

The J.J. Abrams' directed *Mission: Impossible III* opens in the US to the tune of \$48 million

05/24/06

Lost's second season reaches its shocking conclusion



New Transmissions

News from the *Lost* world and beyond...

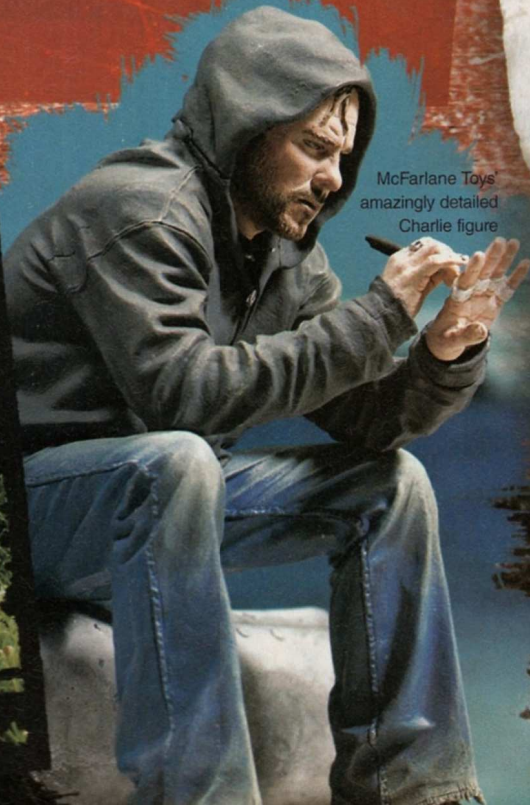
In arguably the most exciting news of the year, May brought with it the announcement that toymaking giants McFarlane Toys (www.spawn.com) were going to turn the *Lost* castaways into action figures, with Jack (Matthew Fox), Kate (Evangeline Lilly), Locke (Terry O'Quinn), Hurley (Jorge Garcia), Charlie (Dominic Monaghan) and Shannon (Maggie Grace) set for the first wave. "All of the key characters were kind enough to allow me to scan their facial likenesses, so we can make the figures as realistic as possible," said McFarlane Toys' boss, Spawn Creator Todd McFarlane.

"In the end, we hope to be able to re-create all of the major cast members. As the years go by, fans of the show will be able to collect their own society of *Lost* characters." How many fan-made dioramas will feature Jack and Kate figures, or will there be more Sawyer and Kate scenes we wonder...

Which just leaves us with the season finale. "The ending of this year of *Lost* blows the ending of last season out of the water. It's an incredible finale. You'll see what happens, but I can tell you that a lot of it has been there and been building from the beginning of the season. It's not out of the blue, but what happens at the very end of this year, for me, it's the greatest finale I have ever heard." That was J.J. Abrams, there. Yes, THE J.J. Abrams, perpetrator of some of the greatest finales ever seen on television, not to mention *M:I:III*... so if he thinks *Lost*'s second season finale is the "greatest ever" then we're sure *Lost* fans shared his sentiment.



And so it would prove... after a lengthy build-up that involved everything from those other 48 days, the return of Rousseau, the arrival of Henry, the revelation that Libby was in the mental institution alongside Hurley, Locke's fraying temperament, the Jack/Kate/Sawyer love/hate triangle, Mr. Eko's church, Claire's missing days revealed, Michael's dark descent into desperation, Ana Lucia and Libby's murder, the *Lost* season two finale finally hit screens on May 24, 2006, before an audience of 17.57 million viewers. Suffice to say, it changed everything... Hatch, what hatch? This summer's talking points are: are Desmond, Locke and Eko OK? Just who or what are the Others? And what is Desmond's girlfriend Penny up to? All we know for certain is season three can't arrive soon enough.

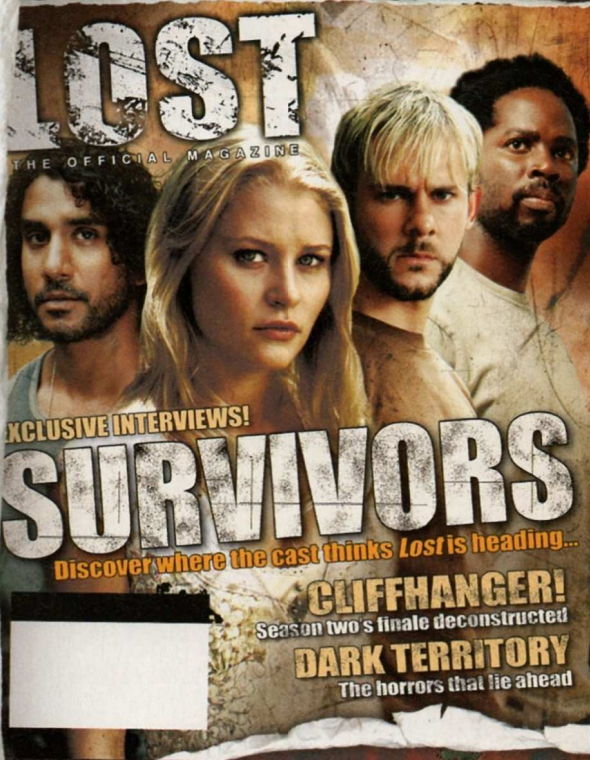


McFarlane Toys amazingly detailed Charlie figure

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UNEARTHED TREASURES

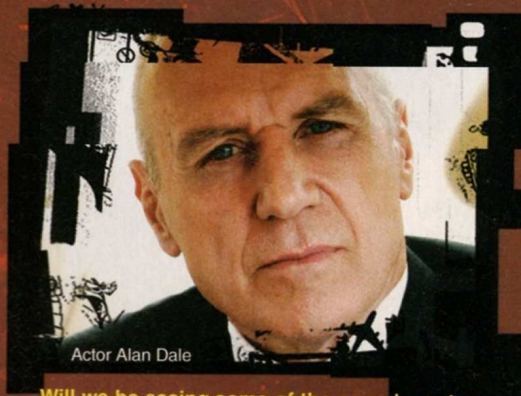
Going slightly crazy with frustration over *that* finale? Desperate for some season three information? Then, friends, you have dug up a treasure trove with this Yearbook. None other than Co-Creator/Executive Producer **DAMON LINDELOF** is here with a tantalizing preview of *Lost*'s third season...

Words: Paul Terry

How did you pull all the pieces together for the finale?

The finale was part of the design from the very beginning. We knew that Desmond was going to be coming back, and we knew that we were going to find out what happened when the button didn't get pushed. We knew that we were going to reveal that the button not getting pushed was responsible for the crash of Flight 815 – so we knew so much [from the get-go]. The only decision that came a little bit later was that we were going to full-on commit to doing the finale as a Desmond flashback story. In order to do the story that we wanted to do, it was like, "Wow, well, if we're going to reveal that Desmond not pushing the button is responsible for bringing the plane down, is it more dramatic to show him holding a piece of paper and explaining it to Locke, or is it more dramatic to actually see that happen?"

We've always known all these things about Kelvin too – that Kelvin was the same guy that taught Sayid how to torture. The more we talked about it, the more it became apparent that the best way to do it, instead of saving [the fail-safe] for a later date, was to do it now. And by doing it *now*, the audience is potentially thinking that Desmond might not be coming back, because they've got all of the relevant information that they need about the guy. But in order to fundamentally leave the island for the first time, we wanted to tell this love story, and really explain what the missing pieces were, and the network was incredibly important – there was zero blowback whatsoever. Desmond really resonated with the fans, and the audience, and the network, from the appearances he made in the first few episodes. All season long, people were like, "When is he coming back?" So, it felt like, in this case, that would be the thing that no one was expecting – Desmond flashbacks in the finale. So that really emboldened us to do it even more.

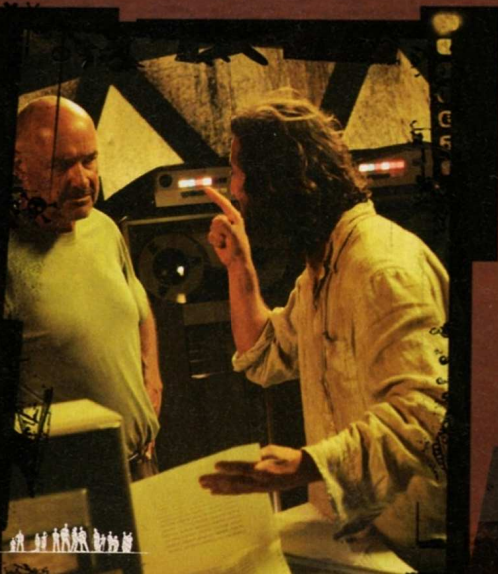


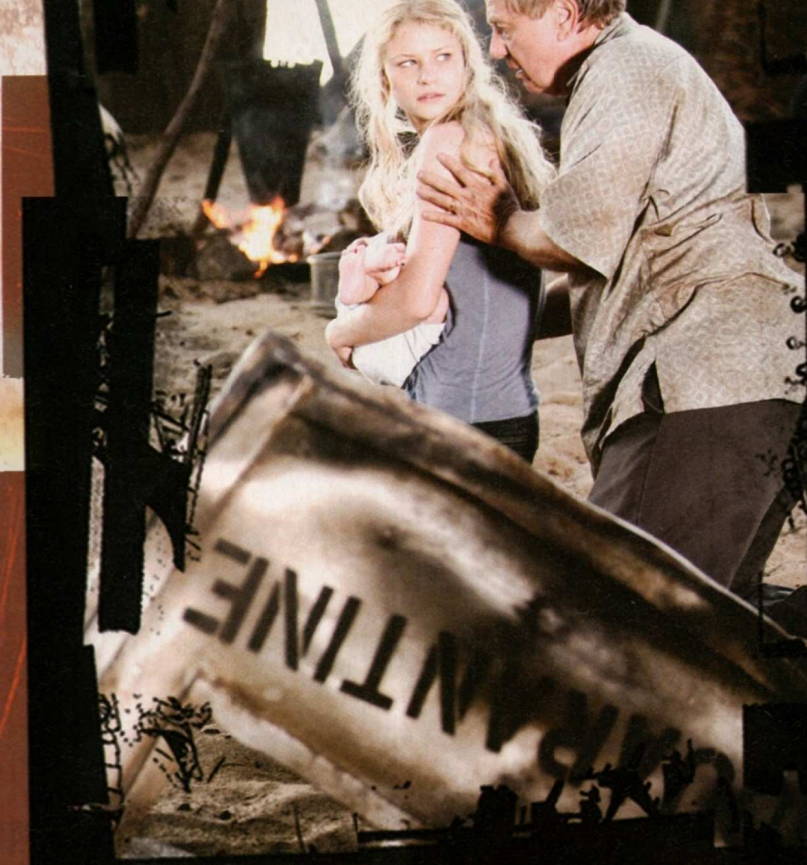
Actor Alan Dale

Will we be seeing some of the new characters that we met in the finale at the beginning of season three?

You never know who you're going to see again. The reality is some characters pop up in flashbacks, and you don't see them again. Kelvin, for example, you might have thought that that was it for him, but then he came back and played a fairly significant part. Obviously Desmond turning that key, and activating the fail-safe had an effect that was much more effective than just demagnetizing this anomaly. There's a price to pay when you turn a key like that...

"We feel that we have some pretty surprising twists and turns coming up in just the first six episodes that will set in motion a new dramatic series of events."





Will we see some reasoning behind why the Others didn't take the opportunity to abduct Kate, Jack and Sawyer when they first confronted them in *The Hunting Party*?

That is a very good question to be asking, and certainly a question that Jack and Sawyer and Kate will be asking each other, themselves and their captors, very early on in season three. But we believe we have an incredibly satisfying answer to that particular question.

What kind of themes do you want to tackle for the third year?

We never want the audience to feel like *Lost* has settled into a rhythm. One of the things we love about the show is that any given week, anything can happen. We feel that we have some pretty surprising twists and turns coming up in just the first six episodes that will set in motion a new dramatic series of events. Obviously one of the big mysteries in play is, "Who are these other people on the island?" Now that we've been captured by them, that forces us to answer those mysteries. Therefore, those mysteries need to be replaced by something new, which the audience got a taste of in the finale, but will become more prevalent as we go. It's going to be a lot about peeling back the layers. The audience has made a lot of incorrect assumptions about who the Others are, where they came from, and what they're up to. We have some really cool stories planned.

"The audience has made a lot of incorrect assumptions about who the Others are, where they came from, and what they're up to."

Fans would be disappointed if they didn't see anymore of Penny and Desmond...

Yeah, I would assume so. I think that would be fairly disappointing. We hung the entire season finale on that story. In many ways, our season finales are pilots for the next season – we start to introduce the storylines that are going to develop. So, the storyline that we introduced in the first season finale was the abduction and going into the hatch, and those two things really ended up being the story spine of season two. Without showing our hand too much, we feel we've done the same for season three. ☠️





EVERY IS GOING TO C

SEASON TWO
LOST
SPOILER ALERT



THIRD CHANGE

Separated. Confused. Terrified. As we approach season three, the survivors of Flight 815 will soon discover one of their worst fears has been realized: the Others have captured three of their own. We reunite two of the unfortunate abductees in Kate and Sawyer, a.k.a. **EVANGELINE LILLY** and **JOSH HOLLOWAY**, plus the actor behind Hurley the messenger, **JORGE GARCIA**, and base camp stalwarts Sun, Rose and Bernard, played by **YUNJIN KIM**; **L. SCOTT CALDWELL** and **SAM ANDERSON**, to find out their reactions to season two and what excites them about year three...

Words: Tara DiLullo & Bryan Cairns



"I'm hoping Hurley is going to be okay because he's all by himself at the end of season two. We'll see how good he is about getting home!"

- Jorge Garcia

Evangeline, as someone new to acting with the first season, how did it feel commencing the second season?

Evangeline Lilly: For the second season, the biggest difference was that I wasn't walking in blind. But instead of that being comforting, it was even more terrifying! I knew that it was going to be difficult and intense and that there would be all the challenges that I faced in season one. What I hoped was that I was in a better place to be able to deal with all of those challenges because of that education. I had been there, done that, and I was coming in more prepared this time. Fortunately, as it turns out, that was the case. I feel like season two has been night and day from season one. I was such a novice actress still and I was finding my feet. I was trying to figure out who on Earth Kate was, what she had done, and what the essence of her character on the island was. Also, I was trying to figure out who I was as Evangeline within this whole new world of Hawaii and the world of *Lost* and Hollywood, which were all foreign to me in season one. In season two, I was really able to get a handle on all that. I found where I wanted to plant my seeds in all those areas.

What have been your personal highlights of this season?

EL: Kate had so many good moments this year that it's hard to choose a solitary "best." For last season's, it would have to have been delivering Claire's baby. This season? It's probably a much simpler moment but it has the same implications - when Kate told Jack, "I'm sorry for kissing you." To me, both of these moments show Kate releasing herself from the psychological shackles of guilt that she keeps herself in and standing on her own worth. She is demonstrating that she will be strong and resolute on her own accord - independent of Jack - but without putting up, or hiding behind her tough-girl protective mask. That's the ultimate challenge for Kate if she ever wants redemption: to believe in herself *and* be vulnerable.

Jorge Garcia: In season two, the highlight for me was probably *Dave*. It was a great episode and I got to show a lot more sides of what I can do as an actor. It wasn't just Hurley as the funny guy or with any comments. There was some real emotion... and he got a girl in the end [smiles].

Josh Holloway: Getting to work with Jorge has been such a pleasure. The scene with the frog, I wanted to go crazy and chase it with my gun out. The director wouldn't let me because it was so ridiculous [laughs].

I loved Kate and Jack's kiss. They really captured that moment, how it should be and that's tricky.

Harold's stuff on the raft with me was great too. It was weird because it was like being on stage. We were just on this raft and it's lit in the middle of nothing, so it was like two actors on a stage.

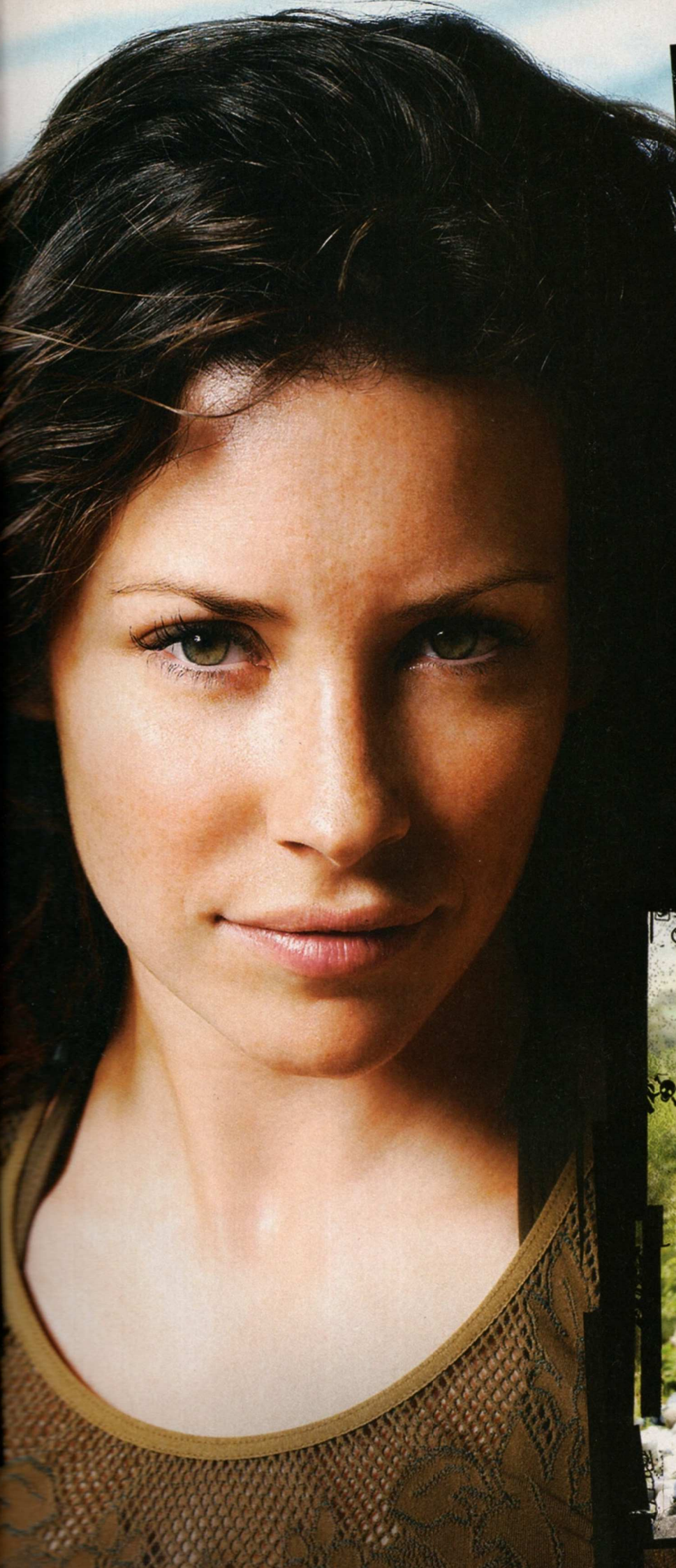
I always love Matt's work - he always takes me there. And of course, Locke is one of my favorite characters and [Terry] is one of my favorite people in the world.

I really love what the new cast members bring too.

Yunjin Kim: For me, getting on the water unit was a highlight because I've never been on that. It was a lot of fun and very exciting even though I got sunburned. If I was to choose my favorite moment, it was the very first flashback episode in season two where Sun and Jin don't actually meet until the very end of the episode.

I thought that moment was so beautifully captured by the episode's director, Stephen Williams.





"That's the ultimate challenge for Kate if she ever wants redemption: to believe in herself and be vulnerable."

— Evangeline Lilly



BY THE FIRE

L. Scott Caldwell: I would have to say that simply having the character of Rose be brought back after the first season was my highlight because nobody knew whether they were going to work Rose back into the equation or not. They brought her back in a way that made her important to the storyline which was a great thing.

Another highlight for me was basically how Rose has been functioning – she's been the shoulder for other characters. I had the opportunity to step into an area where I could show the dimensions of Rose and I appreciated that.

Sam Anderson: Well, I joined the show which was a highlight [laughs]. I would say those early days of getting to know the Tailies was great, when I discovered who I was and began my trek back to Rose. But the biggest highlight was getting to do our flashback episode, *S.O.S.* It was so beautifully written and for that reason, so emotionally easy to do. I couldn't have been happier. It has been ranking incredibly high on the download list which is amazing.



What did you think of this season's finale?

EL: I was really glad to see Kate step it up a little. She had spent so much of the season playing (the very honorable) role of 'nurse-maid' that it was nice to see her taking charge a little amongst a group of men. She is so capable as an 'assassin' for the survivors in this war against the Others that I was glad to see her utilized.

JG: It was cool. That whole final scene where that all takes place off island and there are other people out there now who might know where we are is pretty exciting. A lot of people wanted something bigger from Hurley when it came to Michael but I liked that choice. He's still in this funk of mourning and trying to fathom exactly what happened. Part of it might be that he decked Sawyer, and we don't want him to be a bruiser.

YK: It was interesting that they wanted to make it Desmond's flashback. It was a really bold choice and I think this cliffhanger beat last year's finale. Sun, Jin, and Sayid are still on the water and you don't know what's going to happen. Jack, Kate, and Sawyer have been captured by the Others. They answered one of the biggest mysteries – why did the plane go down? – in such a great way. The strange noise, the sky turning violet... it was just so well done. Then there's the way Locke finds out why the plane went down with Desmond and how it links to all the other hatches that have been found on the island. It was just beautifully wrapped up with a huge cliffhanger at the end that we always need! It was brilliant.

LSC: I don't watch the show because I don't have cable so I don't get good reception. I've never seen a whole episode or even myself. However, because I'm in Chicago doing a play and the place I'm staying in *does* have Cable, I was able to watch the finale! I said, "Now I see what all the noise is about!" It was exciting for me. Just the fact that they went into so many directions is great. The sky is the limit in which way they can go for next season. I thought answering how the plane crashed and the magnetic field stuff was pretty masterful. I loved that they brought back Desmond. It was fascinating because that is the one [character] that had only really been hinted at.

SA: I didn't get to read the finale script until I was on my way out there to do it. I shot a guest role on the season finale of *Cold Case* in Los Angeles, which was a wonderfully different character. I literally finished on a Thursday afternoon, was driven to LAX, climbed on a plane with a script in my hand, and flew to Honolulu to start the next morning. I started reading on the plane and forgot where I was. I had my headphones on with music, was so involved, was whipping those pages back and forth, and I got to the part about Desmond, the plane, and all of a sudden, really loudly, I went, "Oh my God!" Of course, I terrified everyone around me. What is it with those statues and the doors that go nowhere? Oh, I'm so frustrated. I really am [laughs]!

"All the electromagnetic stuff was great... is it man made or not?"

- Sam Anderson

"I'm curious about where the Others came from, who the Others are, and what are they doing on the island? We are here because there was a plane crash but did they come from another plane crash?"

- Yunjin Kim



"I loved Kate and Jack's kiss. They really captured that moment, how it should be and that's tricky." — Josh Holloway



What are you most excited about for season three?

EL: Well, I think that with the way things were left with the Others, I'm really excited to see the inner-workings of their world. If Kate, Sawyer and Jack truly do go back 'home' with the Others as Henry said they would, then that means that we all get to see what their home is like... and what they're all about.

JH: They've got so much ammo in those little genius heads of theirs, these writers, so there's no way they are going to slack for the third year. What I did like about this year was that they did a slight adjustment to the amount of time they spent on flashbacks and the amount of time they spent on the island. The first season, naturally, your flashbacks are longer to get a history of these characters. This year, there were more island moments than flashbacks. I thought it made this season more exciting. Let's see what they adjust with season three.

JG: I'm hoping Hurley is going to be okay because he's all by himself at the end of season two. They take him out into the middle of the pier with a sack over his head, he has no idea where he is, and then they say, "Go back to your camp." We'll see how good he is about getting home! It's so funny because everybody was trying to figure out why they want Hurley when he was on that list. What has he done? I have no idea what that means.

YK: I want to find out what the statue is with the big foot. Hopefully we'll get a very quick answer to that. I'm curious about where the Others came from, who the Others are, and what are they doing on the island? We are here because there was a plane crash but did they come from another plane crash? That is one big question I'd like to have answered. Are we going to see the 'monster' again? We saw it in Mr. Eko's episode and I'm sure we will again but what is that? What is it? Mostly, I can't wait to find out about the Others. Henry Gale is such an interesting character so to find out more about them is going to be a lot of fun.

LSC: I'll be excited just to be invited back [laughs]! I think they dropped some kind of hint that I had a daughter and I'm not sure how that is going to play out or what the connection to another character will be. As for the cancer, what they've hinted at is the island is responsible for these miraculous kinds of things happening. It could just be a placebo effect and she's not cured. At the end where you see Desmond turn the key, there's an implosion and he stopped it from going as far as it could go, but I don't know what that really means as opposed to pushing the button. That could be the end of the magnetic field.

SA: I'm looking forward to finding out who these mysterious Others are and what the secret of the island is. All the electromagnetic stuff was great. I wasn't expecting it but I had an inkling from Rose's session with the faith healer in our episode about different geographical locations having a certain energy. For some reason, that resonated with me and stuck in my head. I thought, "Oh, so there's something about the island that is a power spot of one kind or another." I didn't know what but it was like, "OK, is it man made or not?" I don't know... 🔥





"As for the cancer, what they've hinted at is the island is responsible for these miraculous kinds of things happening. It could just be a placebo effect and she's not cured."

- L. Scott Caldwell



DEAR DIARY

"I proposed to my wife and we had the marriage here..."

"There have been so many memorable moments here in Hawaii. I proposed to my wife, Yessica, so we had the proposal and we had the marriage here. Also, everyday you go to this huge beach to film and it's just epic! You see turtles right there in the water and now it's whale season, so whales are breaching. I'm shocked everyday. It's been a blessing because I've been in city after city after city, so energetically, this place is healing and wonderful for me."

DEAR DIARY

"I feel so sorry for those poor souls who have to be in courtroom dramas..."

"I can honestly say that I am really grateful for the amount of exteriors that we do. I feel so sorry for those poor souls who have to be in police dramas or courtroom dramas or on hospital sets. Can you imagine? Saying all that hospital jargon they have to spout as though they understand it and being in that situation for five years. We're out here man! It's a pretty good gig."

(Special thanks to Josh Holloway and Naveen Andrews who were speaking with Tara DiLullo)



Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com OR transceiver@titanemail.com

Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

ALL THE BEST COWBOYS

I have noticed that many of the main characters on *Lost* have had some kind of trouble with their parents, namely their fathers. Before the plane crashed: Jack was estranged from his father, who had recently died; Shannon's father had died; both Jin and Sun suffered from the demands that Sun's father made of Jin; Sawyer's father shot his mother before killing himself; Walt and Michael had difficulty bonding and then Walt was kidnapped; Locke's father rejected him... is all this just coincidence, or does it have some foreboding for their futures on the island? Also, why are the Others obsessed with children? Do they need them for some kind of experiment, or do they have something which they believe that only the children will understand and know how to use?

Charlotte Meredith, England

Well observed, Charlotte. They do seem to all suffer from Daddy issues. Maybe it is the one sure thing that unites all of the survivors? But if that is the case, I wonder what implications that could have?



NAMASTE

In one of my favorite philosophy books, *Indian Philosophy: A Very Short Introduction*, by Sue Hamilton, there is a really great specific definition of Dharma from the Brahman time period that states: "Dharma is of central importance in Brahmanical tradition. It is hard to translate into English without being misleading, so it is best to try to understand it conceptually. This has to be done on two 'levels.' Macrocosmically, it refers to cosmic order as a whole. Whatever there is, is part of dharma in this sense. If things are not as they should be, or not arranged as optimally as they can be, a state of disorder or a-dharma exists: a breakdown in dharma.

"Dharma is maintained in two ways: by means of performing sacrifices according to Vedic injunctions, and by means of individuals living according to their ritual social status and doing what they should do to maintain optimum level of status quo in social hierarchy. These constitute the second 'level,' where one can see the microcosmic aspect of dharma, which refers to the duties of the individual. Individual dharma is called sva-dharma, one's 'own-dharma.' The correct performance of one's own-dharma is thus crucial if macrocosmic dharma is to be maintained and a-dharma prevented... From a more exclusively 'religious' perspective in the Hindu tradition, it is a breakdown in dharma (i.e. a-dharma) that necessitates and prompts divine intervention."

Anon, via email

Very intriguing stuff from an anonymous source... could a member of The Hanso Foundation itself be trying to give you all clues as to what the M.O. of The Dharma Initiative is...?





SOME KIND OF WIZARD

I have been hooked on *Lost* since the beginning and ever since the beginning I have heard many different theories and I have made many different theories. But, I finally figured it out, once Henry Gale came along.

Henry Gale is a character from *The Wizard Of Oz* – he is Dorothy's uncle. In the end of *The Wizard of Oz* they travel by hot air balloon –like Henry Gale in *Lost* did. Is this just a coincidence? I don't think so. I think they are located 1) Somewhere over the rainbow 2) In Oz, or 3) In Munchkin Land!

Bethany Rubin, Toronto, Canada



SNOW JOKE

After re-watching all of the first season, I went back and searched for more clues to come on the future of *Lost*. There was one episode in particular I found to be rather interesting. In *Special*, Walt ends up looking through a Spanish comic book. The first page shows some sort of alien abduction with perhaps another pregnant alien, which may be linked to what the viewers now know happened to Claire in the second season episode *Maternity Leave*. The last page that the viewers see of the comic is of the polar bear that shows up later in the episode being directly linked to Walt's strange powers. The page in-between however, interests me the most. This page shows a large clear dome almost rising out of the ground, over the ocean, and into space!! But also in the middle of the dome is a large black crystal-like castle.... Could this be the real Black Rock? Could the dome be the island? Could the characters not only be *Lost*, but *Lost* in space?!

I think the idea becomes more so confirmed as episodes go on. In *Lockdown*, at John Locke's father's fake funeral, the reverent recites verses from the Bible that state something about finding the people who have been lost by one day meeting them again up in the sky. In addition to that, the hatches look like space stations; the Dharma symbol represents elements such as air, sky – or space. Sawyer says to Kate that he thinks the Others are aliens and Desmond makes drunken comments about the island being a 'snow globe.'

Laura Becker, Northeast, OH, USA

A PENNY FOR YOUR THOUGHTS

I think that Penny has been looking for Desmond since he has been gone, and has found the island, or at least the magnetic force field that surrounded it. She told him that she would always be able to find him with money. This makes sense since the computer men in the snowy region said "Electromagnetic Anomaly," and after this came up they called Penelope and said, "We found it!" If this is true, perhaps Widmore, (headed by Penelope's father) is connected to Dharma and the Hanso Foundation, which is connected to the island. Also, it was a Widmore pregnancy test kit that Sun used and the real Henry Gale's balloon said Widmore on it.

I think that the Others are really Dharma people and they took Walt because he seems to have special powers and they are working on illegal genetic engineering/cloning – trying to create the perfect human. They wanted Aaron so they could insert special

genes into him to make him have abnormal powers. Evidence I have for this is the fact that Ethan had super strength, (lifting Charlie up with one hand) and Henry seems to have extraordinary hearing.
Elkin Girgenti, via email

This is a view shared by many of you actually – thanks to everyone who sent in their Widmore observations. It certainly does seem like Penny's comment in Desmond's flashback came to fruition – those observers did call her immediately when they had detected the anomaly – and setting all of that up couldn't have been cheap? Hurry up season three! Until then, keep sending in your theories!





It has been almost a year since the first issue of *Lost: The Official Magazine* washed up on shores around the world. A pledge was made to regularly take you 'Under the Hatch', and in this Yearbook, we more than live up to that ongoing promise. Thought you'd seen the last of The Swan? Think again...

Compiled by: Paul Terry

Super-computer or elaborate ruse? It's The Swan's attention-demanding centerpiece...



Not a bad couch considering most of the furniture is from the 1970s...



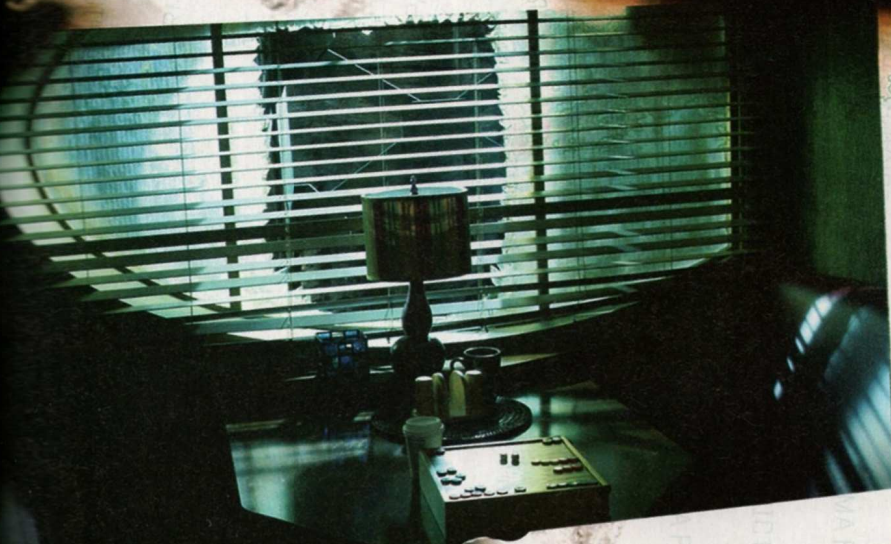
The home gymnasium doubles up as Jack's E.R. (complete with blood-soaked bandages and a rather dubious looking operating table/towel)...



At least while your're on Hatch duty you get to rest in a proper bed, as opposed to roughing it on the beach



It's The Swan bathroom sink – complete with a classy bathmat that looks like a concrete vent...

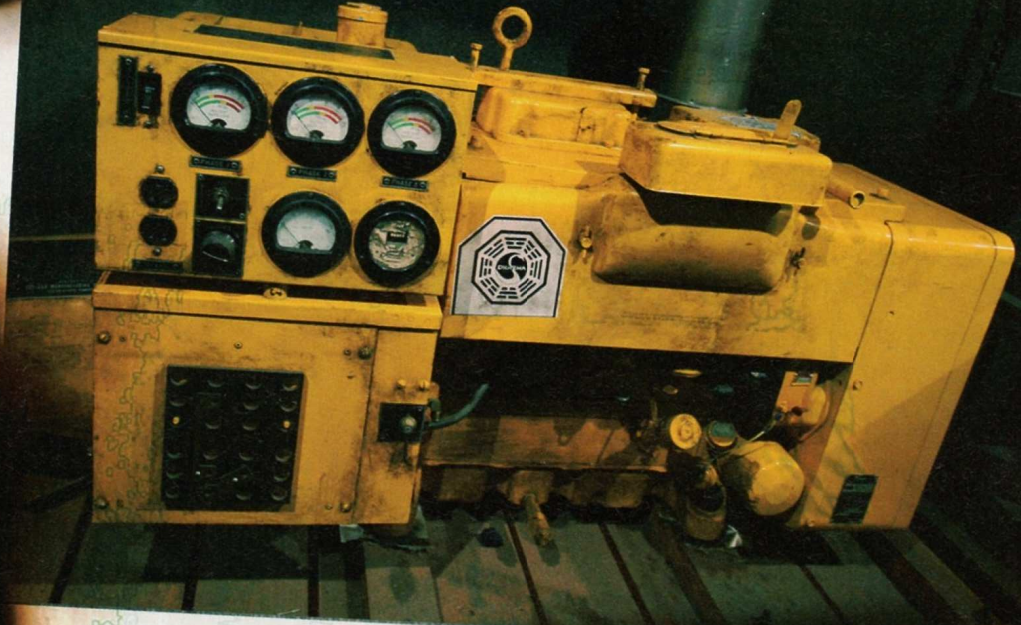


Wouldn't be 'Locke's Hatch' without a game of backgammon in mid-flow...



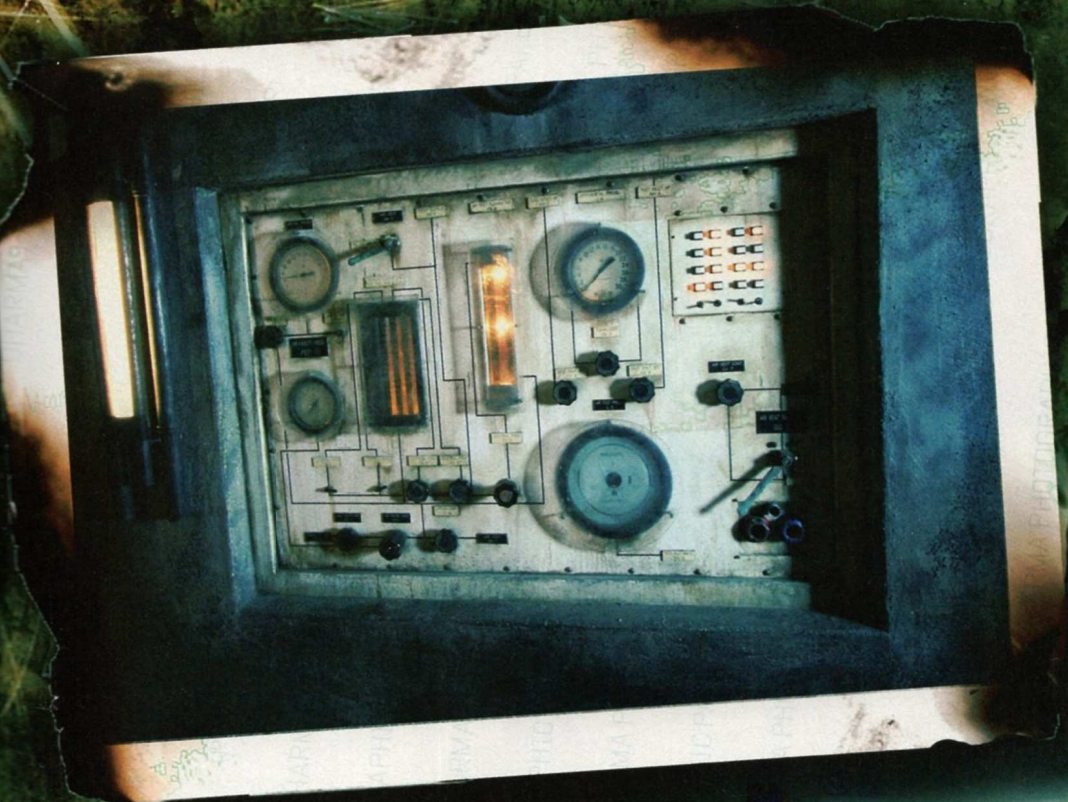
The kitchen area is pretty well equipped, although we haven't seen too many cups of tea or coffee made...

Another intricate part of The Swan's mechanical underbelly



It's the room that has been equally a blessing and a curse – the Dharma pantry...





What do you think all of these dials mean? Our crash survivors haven't got a clue...

What every Hatch employee needs – a twin-speed Dharma washing machine complete with dryer...



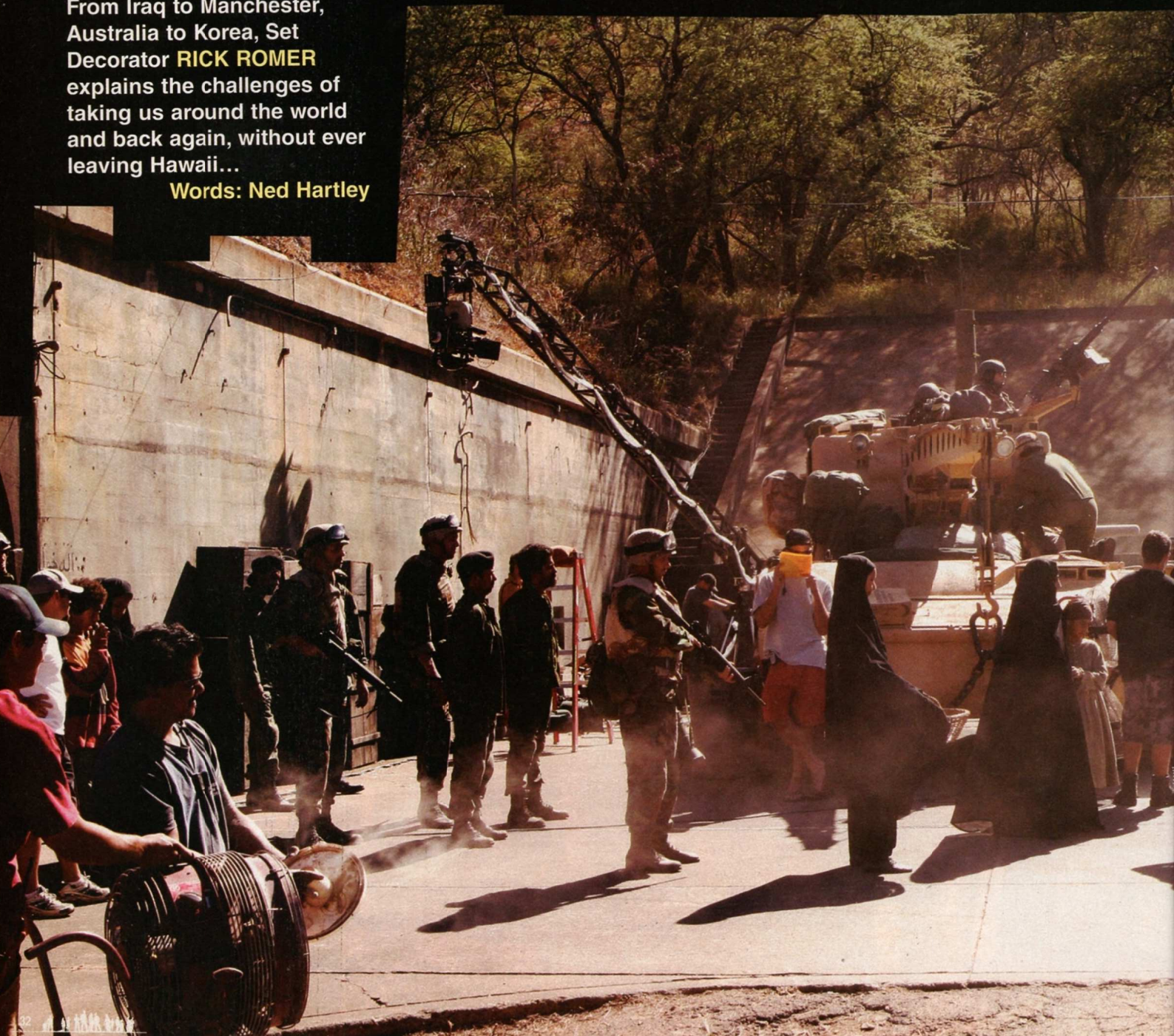
On this bottom row of exclusive pictures, we present to you a selection of Dharma's finest products, from beets to shaving balm...

SALVAGED

READY... SET... GO!

From Iraq to Manchester, Australia to Korea, Set Decorator **RICK ROMER** explains the challenges of taking us around the world and back again, without ever leaving Hawaii...

Words: Ned Hartley



"With the Korean fishing village, the fish that we had hanging on lines were actually frozen! When we attempted to hang them at 4:30 in the morning, we had to drill holes in them to hang them up [laughs]!"

Can you tell us how a set gets built on *Lost*?

It's not so much what you want, it's what I can get, because we are so isolated. We've created [sets for] Iraq, New Orleans, New York — we recently had three truckloads of snow dumped on the street. It was 70 degrees out, and we were doing a winter scene! It was amazing. We had spray snow in the window, and the extras were in winter coats — they were dying I'm sure!

My approach is to look at the script, then have concept meetings and production meetings where I meet with the director, production designer and executive producers. We talk about the look, and what they want, and then I come back with what I can get [laughs]! We make a decision on that, and sometimes they change it based on what I've come up with. Sometimes we say, "Sorry, we just can't do that," then we look for something else.



For the most part though, I'm pretty proud. I've done production for 20 years — I did half of *Magnum, P.I.*, and a bunch of other shows, and they were all Hawaii-based shows. We could do Tepees, torches and flowers and all of that, but our show is almost never 'set' in Hawaii. In fact, we stay away from anything tropical, obviously other than when they're on the beach set. It's like doing two shows at the same time — we have the present day beach, jungle and the hatch, then we have the flashbacks, which, either by time or by location, can present a problem.

Are some locations harder to find than others?

We have a full-time, rather large, location department. There are five people that get permits and permission — we're like a city when we park, so it's definitely a big operation [laughs]. It's always a challenge. But they're usually pretty right on. Sometimes the only restrictions they might have is time, for example, we recently filmed in a place that we wouldn't normally be able to film in, but they're having their spring break from school, so we were able to try that.

Which sets are you most proud of?

Sawyer's New Orleans place. We did a sort of bordello, and we've done some wonderful homes — we were lucky to have gotten into some homes.

With the Korean fishing village the fish that we had hanging on lines were actually frozen! When we attempted to hang them at 4:30 in the morning, we had to drill holes in them to hang them up [laughs]! That was certainly a new experience, but it was very resourceful. It was actually good because they thawed whilst we were filming, so it didn't smell that much.

The other funny thing in that episode was we had this leaky rowboat, which we needed to make the sails for. I had to have two extras in the boat because one had to bail [water] while one rowed — if they'd stopped bailing, they would have sunk [laughs]! When they'd say, "Cut!" they'd both bail, and all this water would come flying out of the boat. There are some really funny behind-the-scenes [antics] that people never know about...

How did you go about creating the hatch?

There were four different versions of that hatch — it took on a life of its own. We had the original 'retro' look, then the 'grunge' look, and then we did what I call the 'Martha Stewart look' where it became very homey. Then, finally, a look almost based on running out of time and money is what we finally showed! Each version left another little bit showing, so it actually turned out to look very interesting.

We only get so much information from the writers and then we think, "What would they have?" The writers said they wanted all these old records and it was 1970s, but then we also learn that they've been getting food drops continually, so there could be a few modern things.

What do you enjoy most about working on the show?

It's so different, you never know what to expect. It's not just the same old police station or whatever — it's truly unique. Doing Charlie's London apartment in an old brewery worked well. We had wanted to do the remains of their former glory, but [the producers] were afraid that that would take away from the fact that *Drive Shaft* were down and out.

The scene of this meat market appearing in his living room was really tough. It was mostly fake food, but getting the meat counter into this old house was difficult [laughs]. Then, telling the people we're going to be chopping up doll heads... that was very bizarre. I think we're pretty clever with what we do.

We were afraid of confusing people, so what they finally did for us is what they call a 'Bible' that is basically a timeline of everybody's life, and they're interconnecting more and more people. What the writers are doing is continuing to be pretty amazing. There's a major connection coming up that I can't tell you about... 🐾



THE OTHERS

What surprised you the most about season two's developments?

We always enter [a new season] with a degree of hope that we will be able to execute our ideas. We were certainly nervous about whether or not the fans were going to accept the idea of the button, going down into the hatch, fighting the guy down there who basically has to enter this code every 108 minutes. We knew from the very beginning that this was going to have to be something that had to happen all season long, and that we would not really resolve what happened if you *didn't* push it until the very end of the season. It was not the safest choice to make. There was some trepidation and nervousness on our part as to whether or not that concept would sustain over the course of 24 episodes, but we're certainly happy that it did.



Other than the hatch, what will you remember as being a key part of the second season?

I think the Others emerging as a less mysterious and more significant threat is very significant in the evolution of the show. Also, the introduction of the tail section characters, the impact that Ana Lucia had on the show, and most significantly, Michael's story. Of the two things that happened in the finale of season one, the idea of looking down into the hatch was what everybody was talking about. But then this idea that a father's son was abducted, and what would a father do to get his son back – that became a season long arc, and obviously culminated with real dramatic impact at the end of episode 20, when Michael shot Ana Lucia and Libby and killed them. Those were the things that I think were the spine of season two.

SECOND SIGNIFICANT

The man with the plan, *Lost* Co-Creator/Executive Producer **DAMON LINDELOF** revisits our Others zone to look back over the second season and hint about what's looming for the third chapter in *Lost's* saga...

Words: Paul Terry





"We're going to have a couple of flashbacks in season three that take place on the island as well... I'm just not going to tell you what they are [laughs]."

Is there a particular flashback from season two that really resonated with you?

It's always hard to pick any favorites. I really felt that the Mr. Eko episode worked well for me. It's very exciting to write the first flashback stories for new characters because you really know nothing about them. *The 23rd Psalm*, which Carlton and I wrote together, stands out as an episode that was very exciting to do. We felt that Mr. Eko had a particularly compelling flashback story that thematically resonated all the things that we love about *Lost*: fate versus reason, the redemption debate. Being able to reveal the origin of the crashed Nigerian plane that Locke found in the process, and making the audience realize, "Wow, we saw that plane in episode 17 of last year!" was terrific. Here we are, almost 15 hours later, explaining where it came from, and who those bodies were on it. It was a good flashback because so many things came together, but most importantly, it was just a very good character story.

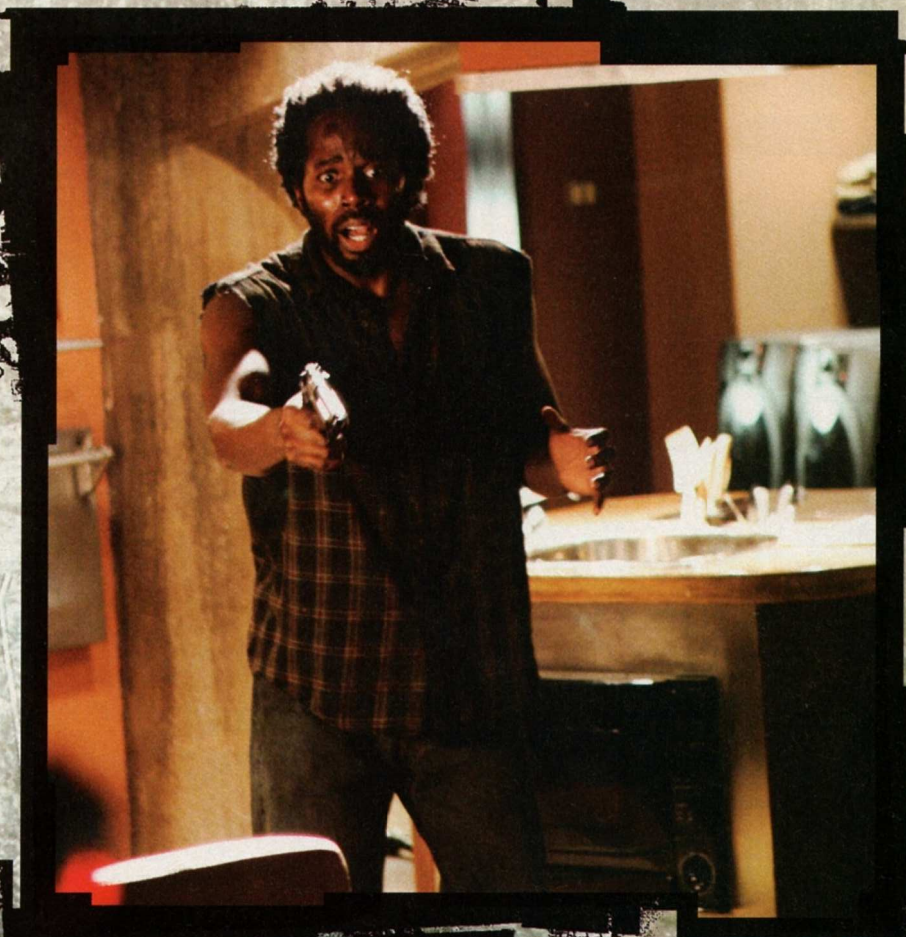
How did the production department react to bringing to life the concept of the magnetic anomaly going crazy?

The way that the finale was shot, I don't really understand how Hawaii was able to execute it, because at that point in the year, we're right up against it. As soon as we knew that we were going to do that sequence – we knew we were going to do it fairly early in the season – they were able to start preparing for it. But, they shot that entire two-hour season finale in about 13 days, with three crews working simultaneously. It was a logistical nightmare, but we essentially finished shooting it about four days before it was on the air. It was fairly amazing. Obviously the last thing that they shot was all that insanity in the hatch with everything flying around, because once you've destroyed it, you can only destroy it once.

Michael and Claire's flashbacks on the island – how did that evolve in the writing room to specifically involve those two characters?

Very often, we come up with elaborate back-stories for characters. When Claire got abducted in season one, we had to discuss what happened to her when she was gone. We always knew that we were going to tell that story, it was just a matter of finding the right time and place to do it. Because the flashback device is built into the show – going back in time – it's always a matter of "How far back do you want to go?" Some flashback stories happen closer to when they went to Australia and got on the plane, some of them happen a long, long time ago. Season two

started with a Jack flashback story that took place way before flashback stories that we had seen before, for example, his marriage, him ratting his father out, or his father dying. So where you are in time is always determined by what we want to know on the island, emotionally, for the character on that day. We knew that we were going to do a Claire story for season two, and obviously the Michael story. The only way to really dramatize why he did that was to tell what his experience of what happened when he ran off at the end of episode 11. We're going to have a couple of flashbacks in season three that take place on the island as well... I'm just not going to tell you what they are [laughs].





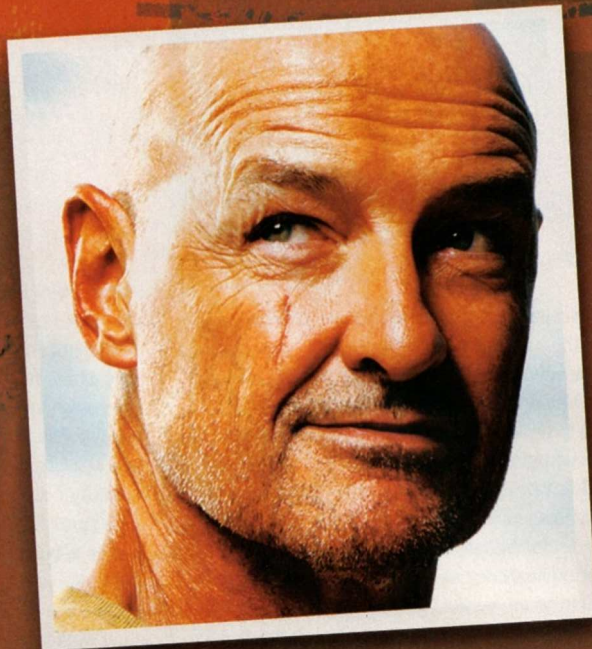
QUARANTINE & ANALYSIS

Being *Lost*'s Co-Creator/Executive Producer, DAMON LINDELOF is always hustling here, there and everywhere. However, with the power of our 'Others' section, every issue we'll be trapping Damon inside a hatch of our own... until he's answered 16 quick-fire questions sent in by you guys. Then, I suppose we could free him and let him carry on making the show...

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Q Do you have a favorite one-liner from the second year?
Gaye Smith

A I love it when Kate says to Jack and Sawyer, "Should I get a ruler?" Sometimes you write a line like that, and you go, "Eh... It's not that great." But then the actor says it, and it just has the hugest deliverance. She killed it.



Q Hardest part of continuity in doing the show?
Jane Slanderace

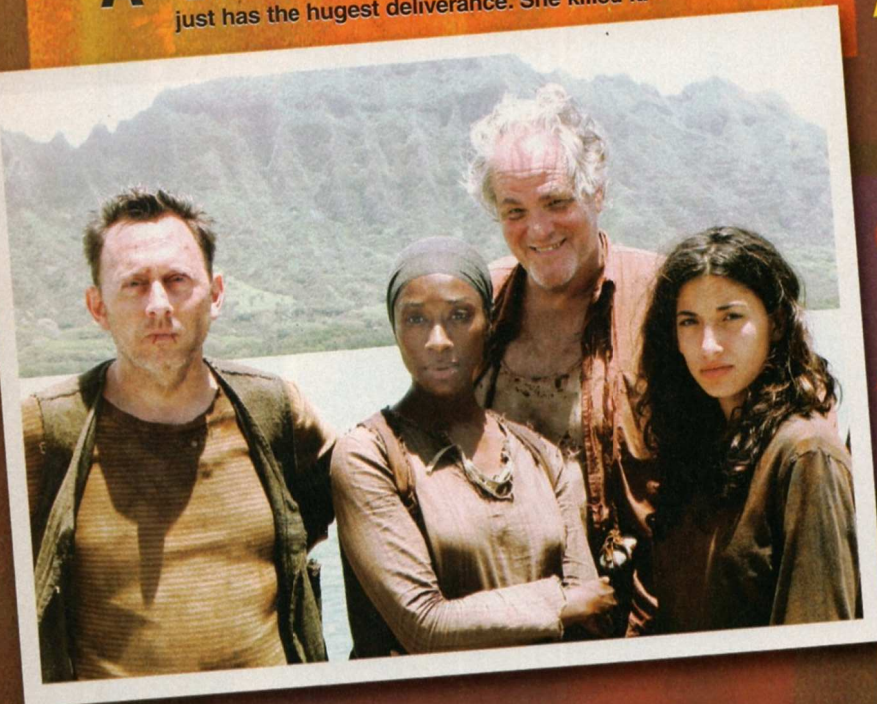
A For me, it seems like it's done fairly flawlessly, but I'm sure maintaining hair length, facial hair length, tans, and that sort of thing, is fairly complicated – especially when you're doing flashbacks in the same episodes. For example, Terry O'Quinn might need to look like Locke does today, but also how Locke looked 15 years ago, all in the same period of eight days of shooting.

Q Which Other would you *most* like to buy a drink and have a chat with?
Toby Allen

A Mr. Friendly I think. He'd be very interesting. Now we know his name is Tom at least. I'd like to have a chat with him... he seems like he could probably drink me under the table.

Q Are Locke and Eko alright?
Ms. Portland-Hoon

A Do you think I'm really going to answer that?



Q Which Other would you *least* like to buy a drink and have a chat with?
Lex Blackmore

A Henry!

Q Do you have a favorite fan theory about the show?
Glenn Cambell-Teif

A Oh, there are so many. All the ones that center on the dog are the ones that I find the most amusing. The fans really want Vincent to be a crucial aspect. One theory I heard was that the dog is in a pound, about to be executed, about to be put down, and these characters are all the owners that the dog had in its lifetime and it's manifesting this wild fantasy. And I said, "That's a very imaginative dog!"

Q Do you have a favorite guest star from the flashbacks?
Helen McNelly

A There's really no favorite, but one of the people who really stood out this season was Evan Handler who played Dave in Hurley's episode. I just thought that was inspired casting. Eddie and Adam who wrote that episode, he was their idea, so they wrote the part for him. I just thought, that's a hard part to play, an imaginary friend, and he did it quite beautifully.

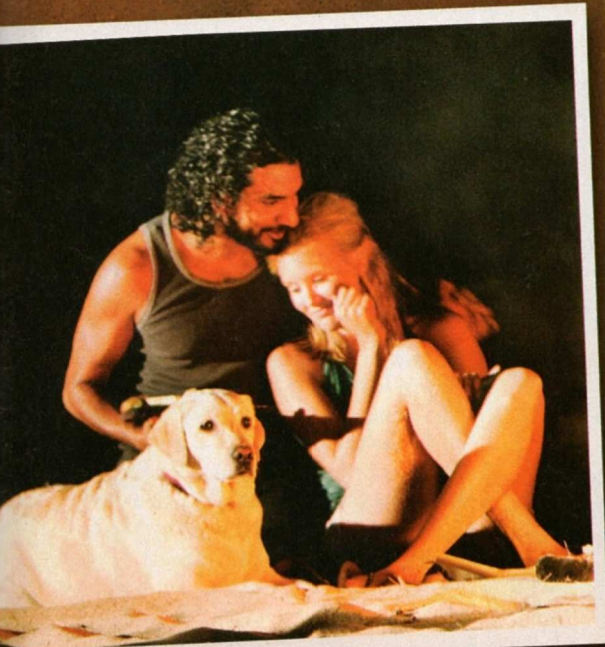


Q What's your favorite thing about having the *Lost Magazine*?
Dick Gooding

A It's very exciting to me that the show not only warrants a magazine, but that there's actually enough material to fill a magazine. So it always puts a smile on my face when I actually see it on a magazine stand. The fact that there is a magazine completely dedicated to *Lost*, if you can dedicate a magazine to mechanics or 'stay at home' dads, then anything is possible.

Q What's with all the Hanso Foundation outrage on the internet?
C. Abbas

A We don't have anything to do with what's happening with that online. The Hanso Foundation is very angry with us. They're a real foundation, and they're a little upset that we have pulled them into this process. So because of current litigation, I'm not really allowed to talk about the experience.



Q Can we expect other characters to encounter the 'monster' in the coming year?
Godfrey Ampomah

A Yeah. All I can say is you will be seeing the 'monster' again, and fairly soon...

Q Is there a guest star from the island who rocked your world?
Mr. Baird

A I think it goes without saying that every scene that Michael Emerson is in is just jaw droppingly stunning. He elevated the whole season in ways that we couldn't have wished for in our wildest dreams.

Q We've met some new characters including *Neighbours'* Alan Dale...
Mrs. S Portland-Hoon

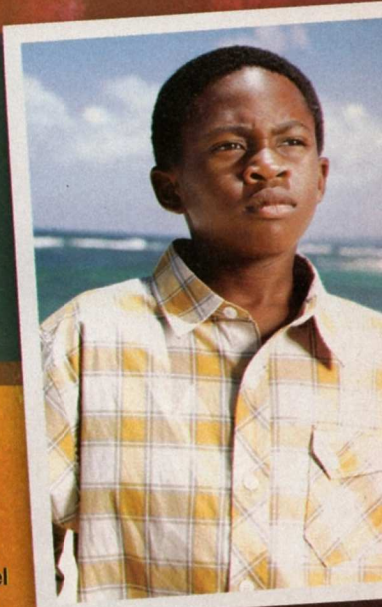
A Love Alan Dale! Yeah, he's brilliant.

Q Will we be finding out what the Others did with Walt?
Nick Streathers

A We'll be finding out *more* about what they did with Walt. *Exactly* what they did with Walt, as many things on the show, might be subject to some degree of interpretation.

Q What's the most ridiculous and amusing interpretation you've heard about the 'monster'?
Carla Vallet

A Hmm... I keep hearing that it's nanobots, like that Michael Crichton book, *Prey*. To me it seems the most absurd, and least interesting.



Q Favorite aspect of using the hatch sets?
Paula Sowerbutt

A I was a fan of the breakfast nook. I love that part of the set. It always felt so interesting. One of my favorite scenes of the season was when Locke and Jack are feeding Henry cereal, and he's talking about if he were an Other, what he would have done to get out of the situation. The scene is so great, not just because of the actors' performances, but because they're sitting in this incredibly innocuous breakfast nook. It just seems so weird and I just love that piece of the design of The Swan.

Q Will we revisit The Swan hatch?
Darren Emerson

A We will see the aftermath of what happened.

Got a question you want to ask Damon Lindelof? No problem. We'll be sealing him behind our hatch door for another eight interrogations next issue. Email the 'Quarantine & Analysis' section at:
voices@titanemail.com

UNDER
THE
HATCH



“LET’S REVOLUTIONIZE TELEVISION!”

When a *Lost* fan event comes along, *Lost Magazine* makes sure it’s there to capture the moment. In March of this year, **EVANGELINE LILLY**, **NAVEEN ANDREWS** and **IAN SOMERHALDER** attended the Grand Slam Convention in Pasadena and took part in a very special Q&A session with the fans...

Words & photos: Sandy Stone

“I think the exact words by J.J. Abrams were, ‘Let’s revolutionize television,’” said Evangeline Lilly in response to a fan congratulating *Lost* for burying reality TV. “We knew we were gonna do it,”

Naveen Andrews smiled. Ian Somerhalder added, “There was a certain bar that was raised in television-making when J.J. [Abrams] and Damon [Lindelof] sat down to give this storyline its birth. The idea, especially on set, was to raise the standard.”

It was that sentiment – that *Lost* is the kind of quality entertainment that viewers hunger for and deserve – that got the biggest shout-outs from the crowd at the Pasadena Conference Center when Creation Entertainment held their annual Grand Slam convention in March.

Since 1993, the Grand Slam – a.k.a. ‘Sci-Fi Summit’ – has celebrated genre television, usually focusing on *Star Trek* but also feting the likes of *Buffy the Vampire Slayer*, *Stargate*, *Battlestar Galactica*, etc. But this year the event was headlined by *Lost*, the second time Creation has brought stars from the Wednesday night phenomenon before the fans to answer their questions.

Evangeline Lilly, Ian Somerhalder and Naveen Andrews appeared on stage together on Saturday afternoon, March 11. “Hello, thanks for coming!” Andrews began after the tumultuous applause. “Thank you very much!” added Somerhalder. “I think I should’ve worn pants!” joked Lilly, in a dress, as she sat carefully on the raised platform.

The trio took questions right away, and the topics raised by the fans ranged from what the actors do during their off time in Hawaii, to the pitfalls of playing characters cloaked in mystery, and the ramifications of overnight stardom.

Since they shoot nine months out of the year, all the cast members have homes on Oahu ... well, except one. "I'm dead, remember?" smiled Somerhalder. But when he was in Hawaii the first season, he relished his surroundings while he wasn't shooting. "There are so many tiny little nooks and crannies of the islands – waterfalls and ridgelines – it's impossible to not partake in all those beautiful things."

"I've learned to surf," Lilly beamed proudly. "It's one of the few things you can do that engages your mind and body and completely clears it of all toxins and bad thoughts. So when I get too sick and tired of the paparazzi, I'll just go for a surf... where they'll probably photograph me taking that surf!"

As for Andrews, he relaxes with his music, revealing, "I play a lot of guitar – it just keeps me sane, you know."

A show that unveils its secrets very gradually presents unique challenges to its actors, and the three on stage had different perspectives on that aspect of their job. "It's interesting, by virtue of the fact that it's series television – to have a chance to see this person grow as an individual, dealing with their past," offered Somerhalder. "It's really, I would say, neat to have writers determining where you're gonna go with your heart and your soul, and what you're gonna do with your character."

"Actually, I completely disagree," grinned Andrews, a film actor relatively new to US episodic TV. He went on to explain, "Because when you do a movie, you have a beginning, an arc, hopefully, and then an end – you know what's going to happen, basically. Whereas when you're doing this, you literally don't know what's going to happen, and to me that's really hard. It's very hard to accept that you have no control over where your character is going. And sometimes you get really upset about it!"

Lilly elucidated, "I think the times when we get the most upset is when we base a performance on an assumption that there is a certain truth about our characters, only to realize five months later that that truth is not the reality you've been living at all, and that there's something completely different driving your character. You think, 'Wow, my performance five months ago makes no sense now. It's completely incongruent with who this person is.'" Somerhalder came back, "Yeah, that is tough. I do agree with you, Naveen, that it is difficult, but it also definitely keeps you on your toes."

"I don't know if it's unique to this show, but we have really devoted, respectful, amazing fans. Our fans, generally speaking, when they approach us in our daily lives, have the utmost respect and dignity and they treat us really, really well."

— Evangelina Lilly

These actors shot from relative obscurity into worldwide fame with the popularity of the show, and such overnight success has its ups and downs. To Somerhalder, it's been mainly up. "I truly haven't experienced anything bad," he observed. "People genuinely love this show. What's really wonderful and refreshing are people walking up to you just genuinely appreciating the show and your work. That can never ever be anything other than positive."

But Lilly, as mentioned, has had some problems with the paparazzi ever since they invaded Oahu after the show became a hit. "I have chased a man off the beach, and I hate it! That's the worst part of living on the island, because it's such a small space, that if they wait anywhere for 12 hours and just sit still, they're gonna see you!"

On top of that, as a newcomer to show business, she's been thrust into the weird world of 'celebrity.' "I didn't quite realize the amount of pressure that I was carrying around on my shoulders until the end of the first year," Lilly explained. "I was on the phone to my parents, and they were saying, 'Oh, screw Hollywood and come home, we'll make you chicken noodle soup! And I wanted to so badly!'"



But when it comes to interacting with the actual viewers, she echoed Somerhalder's stance stating, "I don't know if it's unique to this show, but we have really devoted, respectful, amazing fans. Our fans, generally speaking, when they approach us in our daily lives, have the utmost respect and dignity and they treat us really, really well."

One fan asked a thought-provoking question about flashbacks: "Are they done strictly for the viewers' benefit, or are the characters actually reliving those moments?" Lilly offered her interpretation, saying, "I think the latter. I think what's happening on the island is bringing that character's mind back to that place, and what they [the writers] are doing is showing how, in human nature, we take our present circumstances and draw from our past in order to know how to behave or how not to behave. It reflects on our feelings that our past is very present with us all the time."

Special thanks to everyone at Creation Entertainment, and the team involved in this year's Grand Slam event.



Many secrets of the medical station were exposed during the pivotal season two episode *Maternity Leave*, where Claire's missing time on the island was revealed. Let's unveil a few more...

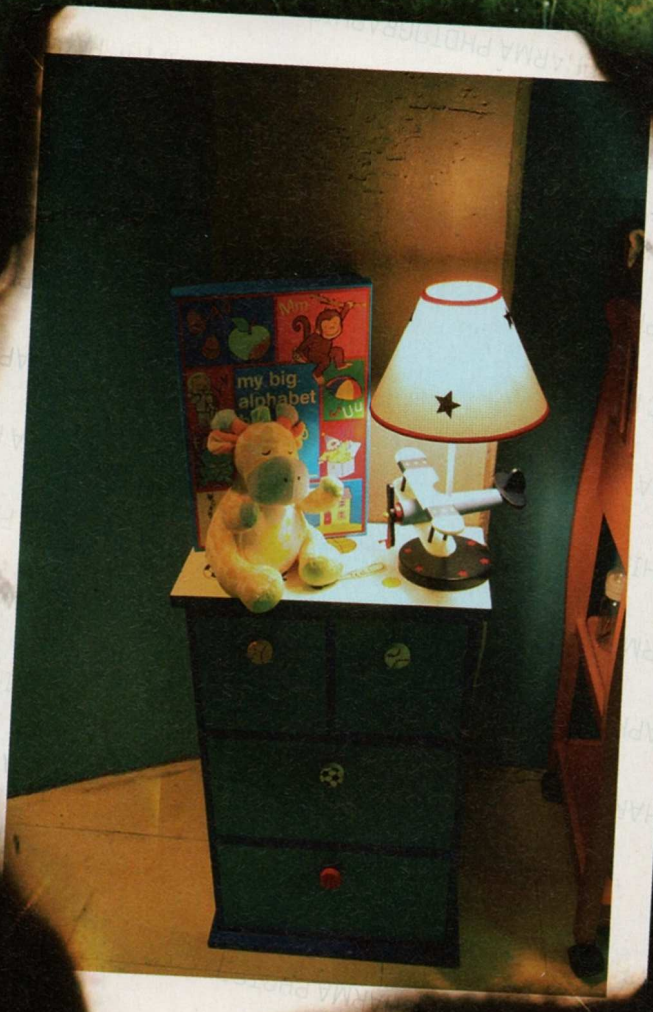
Compiled by Paul Terry



The entrance, as discovered by Claire and Kate...



Planes seem to be an important theme to the designer/decorator of this baby's nursery...





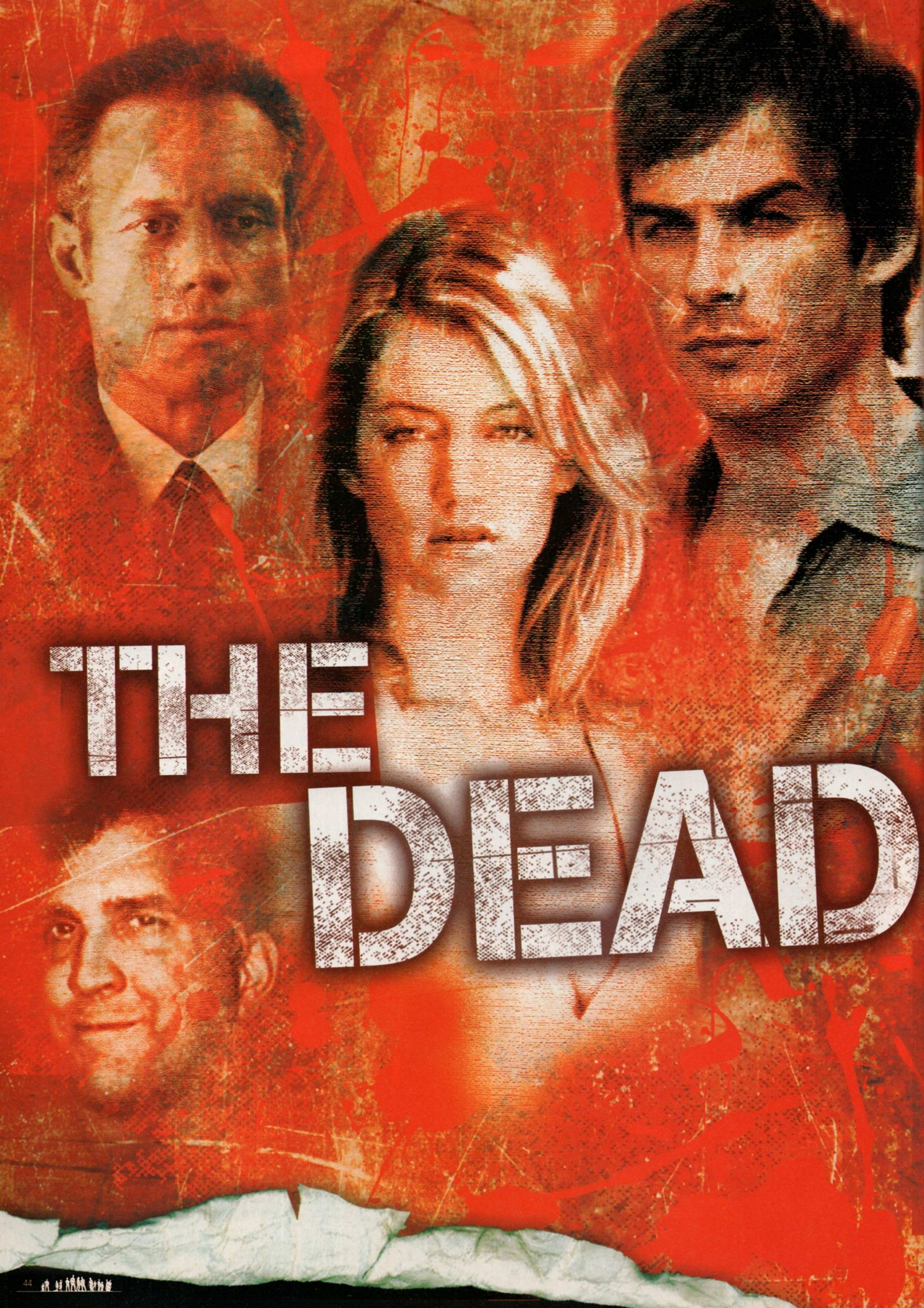
It's all a bit too perfect isn't it? The ominous nursery that awaited Claire's unborn child...



Now that is a lot of medication – some have claimed that injecting it has no effect, so what is its true purpose, antidote or placebo?



What could the significance of this painting be...?



THE DEAD



ZONE



The island has proven to be a very dangerous place. Even surviving Flight 815's crash doesn't mean you are safe from mortal danger, as these unfortunate souls found out. Along with exclusive script extracts detailing the shocking death scenes of Shannon, Ana Lucia and Libby, actors **MICHELLE RODRIGUEZ**, **IAN SOMERHALDER**, **FREDRIC LANE**, and **DANIEL ROEBUCK** band together to discuss their respective roles of Ana Lucia, Boone, the Marshal and Dr. Arzt...

Words: Tara DiLullo & Bryan Cairns



Michelle, was there a moment that you were most proud of this season?

Michelle Rodriguez: I am so anal, honey [laughs]! That day would never happen in my career – the day that I am satisfied with my own work. I'm such a perfectionist – it's not going to happen [smiles].

It must have been strange for you, Ian, returning in season two for Shannon's final moments?

Ian Somerhalder: It was so wonderful to be back on set with everyone. It was like going home, but it was bittersweet. In my opinion, I would have liked more to happen with Shannon. But this is what happens on a show this size – there are so many characters and stories to tell. One character can end up being a foil or device for another's story. Upon seeing the episode, I was really surprised they cut out quite a lot of relevant [flashback]

material. But they had to do what they had to do to tell the story they needed to tell. I hated to see Maggie go through [her 'death'] because the week of 'dying' on a show – at least the way we had to go – is one of the worst weeks of your life. It's like you are leaving your family. It's intense.

Fredric, after season one concluded, were you surprised that they called you back for another Marshal episode, *What Kate Did*, in the second year?

Fredric Lane: I'll tell you – I was surprised I only did one episode in season two. However, there is a lot of stuff going on and a lot of main characters. If I never do another one, that's fine. If I do more, that's great!

In dealing with Kate in the flashbacks, the Marshal seems very condescending towards her and seems to get a kick out of taunting her. Do you think this particular case became personal for him?

FL: Without a doubt. I've been given hints why – which I can't divulge – but he spent *three years* of his life tracking this girl down. And Kate has strange powers over men doesn't she? It is hard to be around her and not be emotionally affected. Their lives have been intertwined for a while, and a lot of stuff has been going on. Hopefully we'll be seeing more of that on Wednesday nights...

Daniel, as a viewer of the second year, what was the highlight of this season for you?

Daniel Roebuck: I loved that we found out there were other people who survived, and that their stories were as interesting as the other survivors' tales. I especially liked Mr. Eko's storyline. I loved how he came to be there, and was intrigued by his stony silence. Then, when we found out why and learned his backstory, I thought that was great.



Have you got an overall highlight of your *Lost* experience as a Tailie, Michelle?

MR: I loved being in Hawaii – it's a cleansing place. The highlight of the season was simply waking up everyday, going to work and seeing God all around me. In the trees, in the sun, in the water... so every day was a highlight.

Some *Lost* actors like Naveen Andrews aren't too keen on watching themselves on screen. Do you watch the finished episodes?

MR: I do. I watch them once. I go with the flow and embody what I feel is natural for whatever it is I am portraying. If I look at a cinema screen or a television screen and I don't see what I thought I had embodied, I'm just not satisfied.

After Ana Lucia died, did you watch the rest of the season?

MR: I'm getting the DVD box set [laughs] I think that I'm going to be the kind of person that waits until every season finishes and then I will get the DVD box sets and watch it on the weekends. I can watch things over and over if I want to.

MICHAEL (CONT'D)
Right out of my hands. They took him and they...
(stops himself; measured)
I'll do it. Give me the gun and I'll kill him.
(finally; chilling)
Because that's what they'd do.

ON ANA LUCIA. TORN. But knowing Michael is right. And knowing of all the people on the island, no one more than him has more REASON to do it.

So Michael puts out his hand.

And after a long beat -- a long moment of DECISION -- Ana Lucia slowly hands him the gun.

MICHAEL (CONT'D)
What's the combination?

ANA LUCIA
Eighteen to the right. One to the left. Thirty-one to the right.

BACK ON MICHAEL -- And his expression changes -- as if he's in great EMOTIONAL PAIN that he can't restrain anymore. A single TEAR slips down his cheek. And then, very, very softly, he says --

MICHAEL
I'm sorry.

ANA LUCIA
(confused)
For what?

Michael abruptly STANDS. Points the gun at Ana Lucia.

BLAM.

He shoots her. POINT BLANK.

And Ana's eyes barely register surprise as she slides off the couch. SLUMPS into a seated position.

She looks up at Michael, still pointing the gun at her as she opens her mouth -- but it's not drawn out. No. Because a moment later, her body just... goes SLACK.

Her eyes stay open, but the lights are out.

Ana Lucia Cortez is dead.

VOICE (O.S.)
(confused)
Michael -- ?

BLAM! BLAM!

And Michael is SHOOTING before he even sees what he's shooting at -- INSTINCT now as he WHIPS AROUND towards the sound of that voice and REVEAL --

LIBBY.

SHOCKED. HOLDING THE BLANKETS SHE WAS GETTING FOR HER PICNIC WITH HURLEY. A BLACKENED HOLE now permeates the center of those blankets as Libby's knees BUCKLE --

She hits the ground like a back of rocks. Over. DONE.

TIME STOPS. ON MICHAEL. FREAKING OUT. SWEATING. BLINKING. HIS GUN HAND TREMBLING. FROZEN.

"I think that I'm going to be the kind of person that waits until every season [of *Lost*] finishes and then I will get the DVD box sets and watch it all on the weekends."

Michelle Rodriguez

BLACK BOX ★ FLIGHT RECORDER

SHANNON (O.S.)

WALT!??

And then --

BANG. A GUNSHOT. Out here. A GUNSHOT.

SAYID
SHANNON!

Sayid leaps to his feet -- RAIN AND MUSIC POUNDING as he tears through a CURTAIN OF BRUSH into --

A CLEARING

And Oh --

Here's Shannon. Stumbling out of the foliage and into Sayid's arms.

SAYID (CONT'D)

Shannon...?

And that's when he notices BLOOD POURING FROM HER CHEST, running together with the rain.

She mutters, her voice almost gone, CONFUSED --

SHANNON

What...?

And now she collapses down onto the ground. He goes down with her.

SAYID

Don't move... just be still...

But she COUGHS. Blood. This is not good. And her eyelids are already flickering. Zeroing in on SAYID --

SHANNON

You saw him?

SAYID

Shannon... please...

SHANNON

(weaker)

You saw him

Her eyes close. She's gone.

SAYID

Shannon? SHANNON?

And for the first time, Sayid tries to make SENSE of all this. Of what the just HAPPENED.

And he looks up, TEARS IN HIS EYES --

There. Twenty feet away. He sees the following tableau:

MICHAEL AND JIN staring in shock and horror. They stand next to the stretcher containing SAWYER.

EKO. BERNARD. LIBBY. And finally... ANA LUCIA

Shaking. Terrified. And still POINTING the gun she just used to kill Shannon.

And OFF SAYID'S grief-stricken, disbelieving face as it slowly morphs into an expression of RAGE, WE --

SMASH TO BLACK

With both Shannon and Boone dead, does that mean effectively we won't see you again on *Lost*, Ian?

IS: I get yelled at every time I answer this question [laughs]! Who knows? The show is a monster of its own. You never know. If they called me tomorrow... anything can happen on *Lost*. I wouldn't put it past anyone [smiles].

What do you feel was the most fulfilling thing about Boone and Shannon's past?

IS: Just that you finally got to see they were so human. Truly, I was so relieved that you actually got to see Boone had feelings and a past [with Shannon]. You start to understand why they have this dynamic and where it all started percolating, how it has developed, and how it physically and emotionally developed. It was a very strange situation.

Speaking of demises, Fredric, when the Marshal was mortally wounded, you pleaded for Kate to end your life...

FL: He just wants to be put out of his misery and evidently he wanted Kate to do it for some conclusion to their relationship, which is obviously a little deeper than we've seen so far.

There does seem to be more to their relationship than just fugitive and Marshal. How was Edward Mars described on paper?

FL: Everything is very secretive on *Lost*. At first, the character was called "Man." Then it was "Shrapnel Man" and then it was "Marshal" and I thought Marshal was his first name. What is fun is that you get little bits and pieces of information. At least in the very beginning, they wouldn't tell you what was going on at all or what your relationship with any of the other characters was. It was fun because I got to make up specifics about myself. Some of them were pretty wacky and it became a playground in my own head rather than following what was on paper because our knowledge as actors was very limited.

What did you think of the season two finale, Daniel?

DR: Well, what I thought of the season finale was... I couldn't watch it [laughs]! I was behind watching the



show by six or seven episodes, and then I went to Philadelphia to be the guest at a *Lost* season finale party that a radio station was running. We were at the Trocadero in Philadelphia, and they were running the show on a huge screen, and had all these invited guests from the radio station, WMMR. But I spent the entire season finale screening hiding in the lobby of the theater not watching it! And at commercial breaks – when I would be signing autographs or meeting people – I'd say, "Don't talk about the finale, please!" I did hear at one point, everybody laughed really loud and they ran out and said that Dr. Arzt had a mention in the show, which was nice.

All I know is that everybody said that it was fantastic, and they also said, "But there are still so many questions to be answered." To that I'd say, "We don't want all the answers, we want it to be a mystery. That's why we tune in every week." So the season finale, I understand, did exactly what it was supposed to do – answer some questions and raise more.

And you, Michelle?

MR: I thought it left a lot more mysteries for next season to unravel. Everything happens for a reason [smiles]...

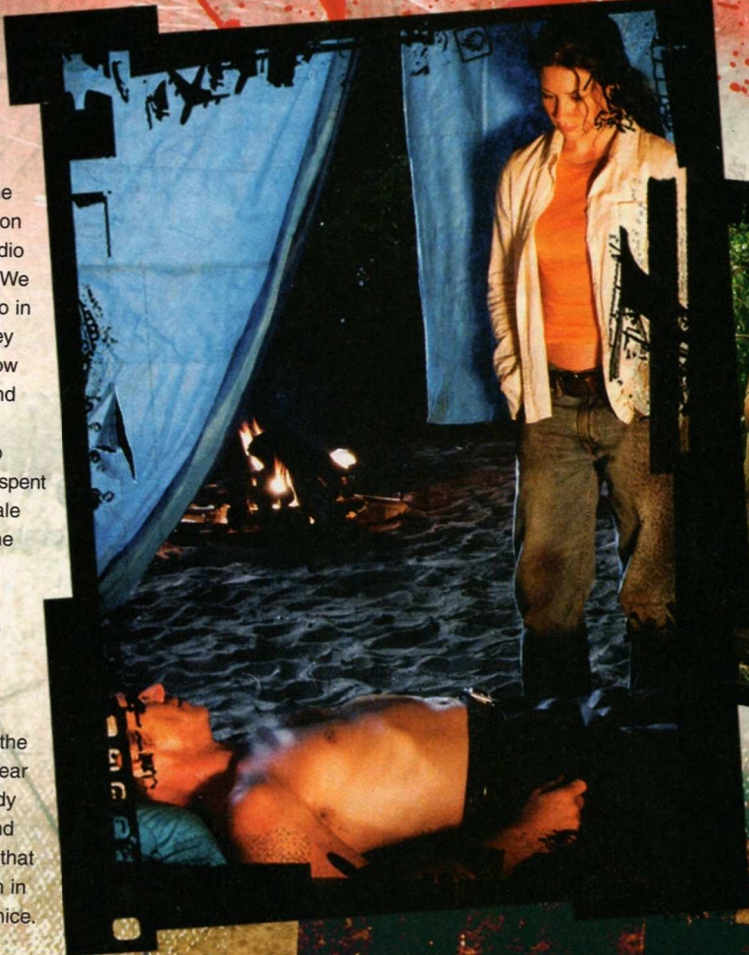
If you were called for season three, Fredric, where would you like them to take the Marshal?

FL: I'd like him to become a little deeper, personal, and more emotionally charged. I couldn't say how though. I wouldn't mind kissing a girl, too [smiles].

And what would you like to see occur in year three, Daniel?

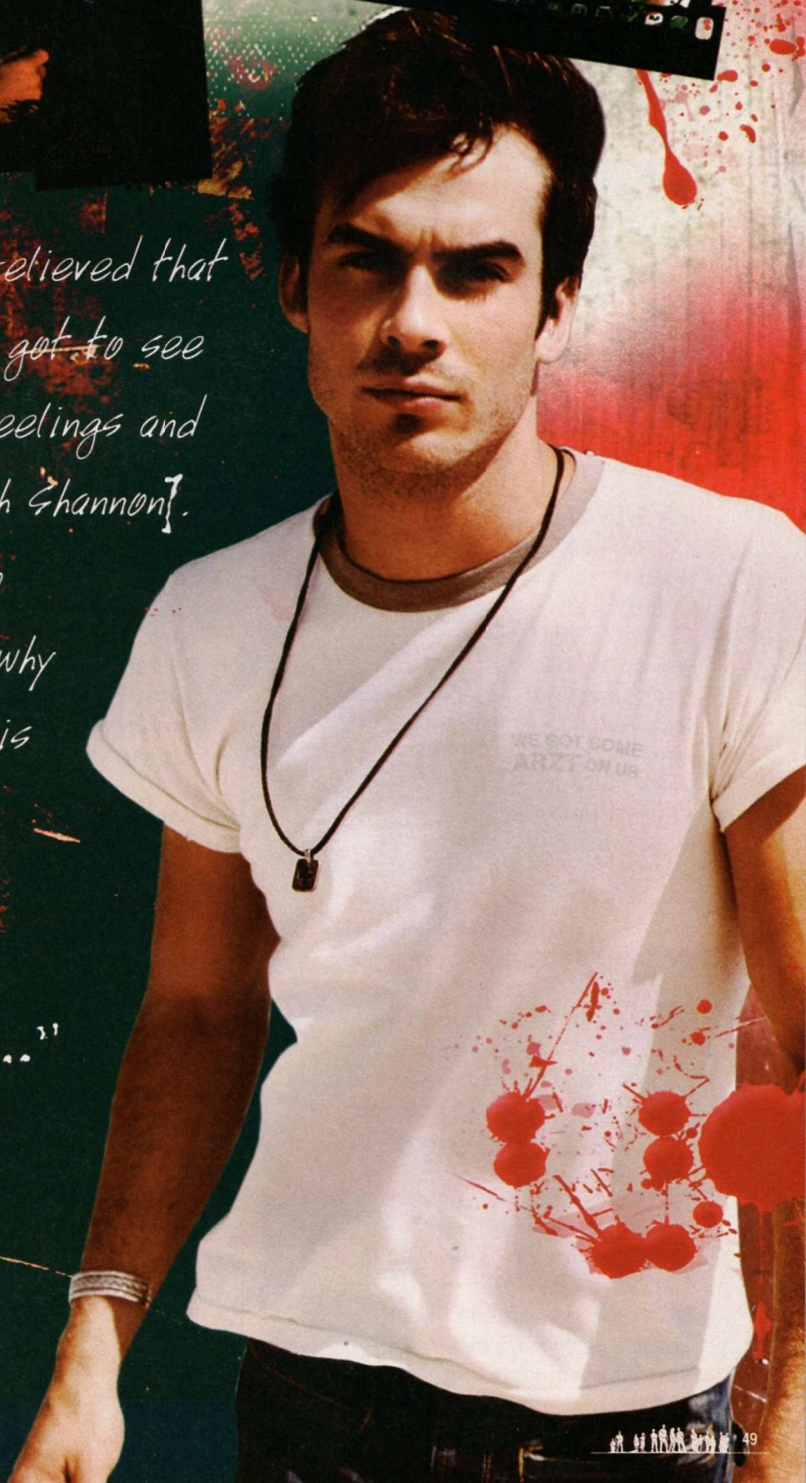
DR: Well, I think anybody who knows my personality or has read our previous article knows that the answer to that question is: I'd like to see more Dr. Arzt in season three [laughs]! And I'm sure all the fans would as well! Seriously, though, I really love learning more about these people. I love the stories on the island, but I truly love the backstories too. So if they keep delving into all of that, I'll be completely happy.

When we did *Matlock* that was about solving a mystery. In this show it's about, who these people are – *that's* the real mystery, not what's going on around them. Once we get to know them, we're going to have the answers to all the mysteries, I'm confident of that. I believe that's where they're going with it. I look forward to the new questions that arise.



"I was so relieved that you actually got to see Boone had feelings and a past [with Shannon]. You start to understand why they have this dynamic and where it all started percolating..."

— Ian Somerhalder



DEAR DIARY

"We were just going to go to Las Vegas, and then Lost came up..."

"Well, I got married in Hawaii and then my husband died within that year so I got to take his ashes back to the place we got married. Closing that chapter in my life was important. It is sad, but the fact that I got married there because I was doing Lost - we were just going to go to Las Vegas and then Lost came up - meant we were able to get married in this incredible place. Then when he died, I was back on Lost so I was able to carry his ashes back and complete that step. There's a sadness to it as an event, but on a spiritual level, it was a completion. So that was beautiful."

*Special thanks to Dr. Scott Caldwell, who was speaking into my ear.





SALVAGED

LOST IN MUSIC

The tunes that *Lost*'s writers and producers choose to refer to or use in the show are by no means random. Get ready for some seriously detailed analysis, as *Lost Magazine* examines some of our favorite song references so far...

Words: Natalie Barnes

SONG: 'Leavin' On Your Mind'

ARTIST: Patsy Cline

EPISODE: *Tabula Rasa*

SCENE: This song plays in the background as Kate learns that farmer Ray has turned her in to the US Marshals, who plan to fly her back to the States.

LINKS TO LOST: This is the first song played in the series. Patsy Cline seems to be a very germane choice for the Kate-centric episode. A simple country girl, Cline was abused by her alcoholic father, just as Kate was by hers. She was also involved in a nearly fatal car crash, which seems to predetermine the car crash that Kate causes by steering Ray's truck off the road. It is also worth noting, that Cline herself died in a plane crash.

SONG: 'Wash Away (Reprise)'

ARTIST: Joe Purdy

EPISODE: *Tabula Rasa*

SCENE: Final montage

LINKS TO LOST: The episode title, *Tabula Rasa*, is Latin for 'Blank Slate.' Past sin is a recurring theme in *Lost*, and this particular song is an acknowledgment that their past is of no importance on the island. Jack says: "Three days ago we all died. We should all be able to start over."

SONG: 'Are You Sure?'

ARTIST: Willie Nelson

EPISODE: *House of the Rising Sun*

SCENE: Hurley plays this song on his CD player

LINKS TO LOST: Once again, Hurley's CD player supplied the score as the castaways spent their first night as separate tribes. The lyrics are scathing, and seem to vocalize what the castaways are silently thinking.

SONG: 'I Shall Not Walk Alone'

ARTIST: The Blind Boys of Alabama

EPISODE: *Confidence Man*

SCENE: Playing in the closing scenes of the episode

LINKS TO LOST: More references to sin and salvation. *Lost* Co-Creator/Executive Producer Damon Lindelof said it best, when he explained on ABC's *20/20*: "It feels like these people have sort of sinned in their lives before, and now, they're in an environment where they can't talk to the people that they need to talk to. They can't close the doors that they need to close."

SONG: 'Delicate'

ARTIST: Damien Rice

EPISODE: ...*In Translation*

SCENE: Hurley plays it on his CD player

LINKS TO LOST: Hurley puts on his headphones and treats us to some more music – Sun sheds layers of clothing as a significant rebellion against Jin, Charlie and Claire are having fun, everything seems great... and then, the batteries run out. The CD player stops playing at a very opportune moment –just as "Hallelujah" was to be heard a second time. The Hebrew "Hallelujah" translates as "Praise God," and seems to be a cruel reminder of their predicament, and a test of any faith they have.

SONG: 'Redemption Song' (A reference to it)

ARTIST: Bob Marley

EPISODE: *Exodus – Part Two*

SCENE: Sawyer sings some of the lyrics to

'Redemption Song' when they set off on the raft

LINKS TO LOST: A foreshadowing of the attack

by the Others from their boat perhaps? Indeed, "pirates" of some sort take Walt away from his father, and destroy the raft. Meanwhile, on the island, Jack, Locke, Hurley, and Kate blow open the hatch to reveal an extremely deep shaft, a seemingly "bottomless pit." The title of the song is also reminiscent of what all of *Lost*'s characters are seeking – redemption.

SONG: 'Make Your Own Kind Of Music'

ARTIST: Mama Cass Elliot

EPISODES: *Man of Science, Man of Faith; Adrift; Live Together, Die Alone*

SCENE: Song playing when Desmond starts his day in the Swan bunker

LINKS TO LOST: Released in 1969, not only does 'Make Your Own Kind of Music' set a time frame (how long has the hatch actually been there?) but the words are very appropriate. There can be nothing lonelier or more frustrating than being locked away in the hatch by yourself...

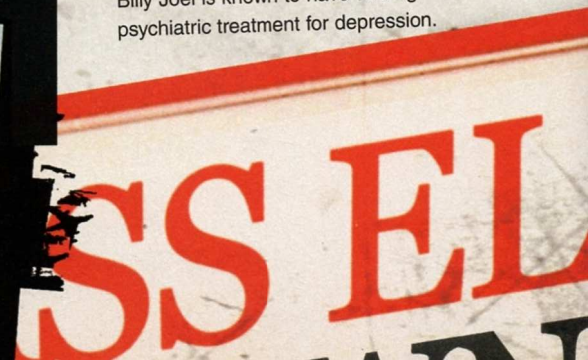
SONG: 'Easy Money'

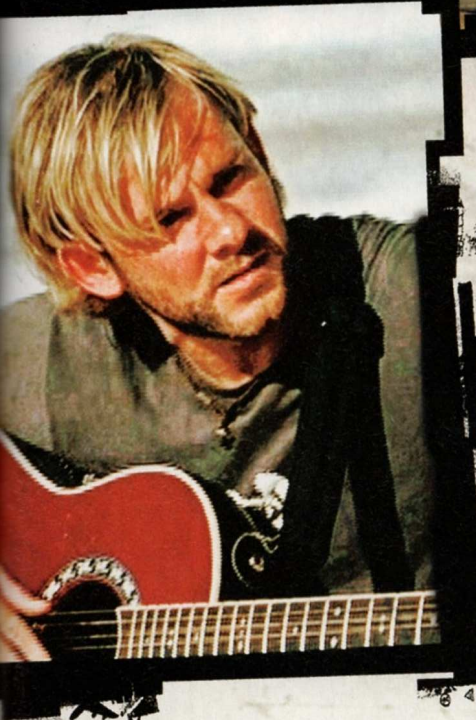
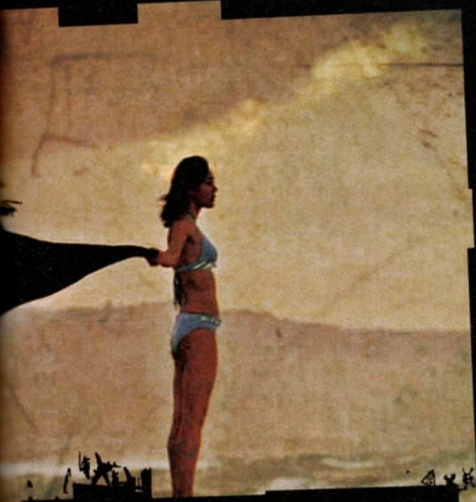
ARTIST: Billy Joel

EPISODE: *Everybody Hates Hugo*

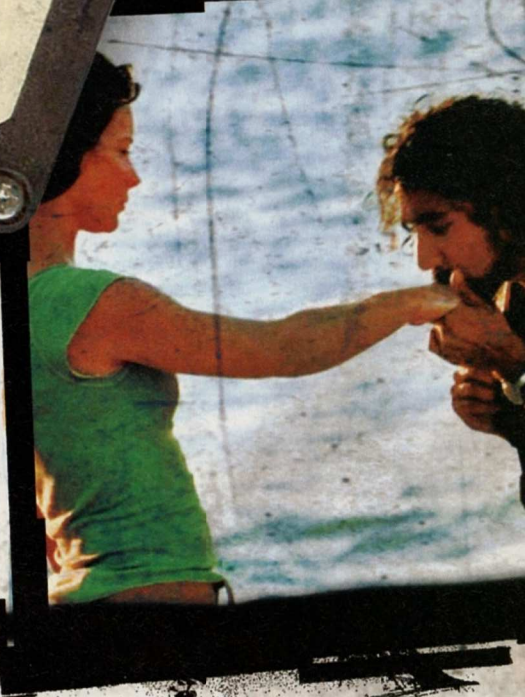
SCENE: Song playing on the radio in Johnny's van

LINKS TO LOST: This song has Hurley written all over it. It seems to be an omen of what's to happen. The numbers that Hurley uses to win his easy money, are by no means lucky, and the "killing" he did, was sadly not in a monetary sense. Incidentally, singer Billy Joel is known to have undergone psychiatric treatment for depression.





SIDE B 481516 2342



SONG: 'Up On The Roof'

ARTIST: The Drifters

EPISODE: *Everybody Hates Hugo*

SCENE: Song playing when Hurley and Rose take inventory in the storage room.

LINKS TO LOST: 'Up on the Roof' seems a pretty ironic song to be playing whilst Rose and Hurley are down in the hatch. It may also be a reference to Hurley's state of mind – the need to escape from a world that gets him "down."

SONG: 'Walking After Midnight'

ARTIST: Patsy Cline

EPISODES: *What Kate Did*; *Two for the Road*

SCENES: Kate plays a record of this song in the bunker whilst Sawyer recuperates from his shoulder wound. In the latter episode, it is playing in the car with Ana Lucia and Christian Shephard.

LINKS TO LOST: This marks the second time on *Lost* that Kate listens to Patsy Cline. The more observant of you will also have picked up that Ana Lucia and Christian Shephard were listening to the same song in their car in *Two for the Road*. It acts as a further comparison between Kate and Cline, and includes yet another car crash – where the Marshal swerves off the road and into a telephone pole.

SONG: 'The End Of The World'

ARTIST: Skeeter Davis

EPISODE: *What Kate Did*

SCENE: Song playing in the diner where Kate's Mom, Diane, works – after Kate blew up the house.

LINKS TO LOST: It's a poignant song to be playing as Kate says goodbye to her mom. Little does she know that while it may be the end of one world, it marks the beginning of another. Furthermore, Desmond later explains in *Adrift*, that "the end of the world" would come if the button were not pressed.

SONG: 'He's Evil'

ARTIST: The Kinks

EPISODES: *The 23rd Psalm*; *Fire + Water*

SCENES: Charlie sings this song while he's fishing, with the song playing in Charlie's apartment when he comes home in the latter.

LINKS TO LOST: Charlie's relationship with his brother Liam, perfectly mirrors the Kinks' own tale of sex, drugs and rock 'n' roll. At the heart of the British rock band are the famously warring siblings, Ray and Dave Davis, who typify a common lead singer-lead guitarist rivalry-partnership, just as Drive Shaft does. Whether 'He's evil' refers to his debauched brother, drugs, or anyone on the island, is another question...

SONG: 'Compared To What'

ARTIST: Les McCann

EPISODE: *Lockdown*

SCENE: The song playing when Locke is exercising in the bunker.

LINKS TO LOST: These lyrics are extremely befitting in many respects. An anti-war and anti-establishment song, echoing the doubt and uncertainty the castaways face everyday on the island and in the hatch. The song emulates the constant button pushing, and, with comments about ending up in a rut paralleling the hatch itself. After leaving the box company for want of a better life, it seems that, strangely, Locke is right back where he started. 🍖



SONG: 'My Conversation'

ARTIST: Slim Smith and the Uniques

EPISODE: *Everybody Hates Hugo*

SCENE: Song playing during Hurley's bunker pig-out dream

LINKS TO LOST: Moments after we first hear 'My Conversation,' we hear Rose humming the same tune whilst she is doing laundry on the beach. Smith sings about seeing "more clearly" – is this an implication of the psychic powers on the island? And speaking of psychic powers... what is Walt's face doing on the side of the milk carton in Hurley's dream, when Hurley didn't even know that Walt was missing...?

LIOT

5335



Dark
Territory

Lost has a dark side to it that we have been introduced to time and time again. **DAMON LINDELOF** talks us through some of the show's most significant explorations into the world of Dark Territory...

CHAOS THEORY

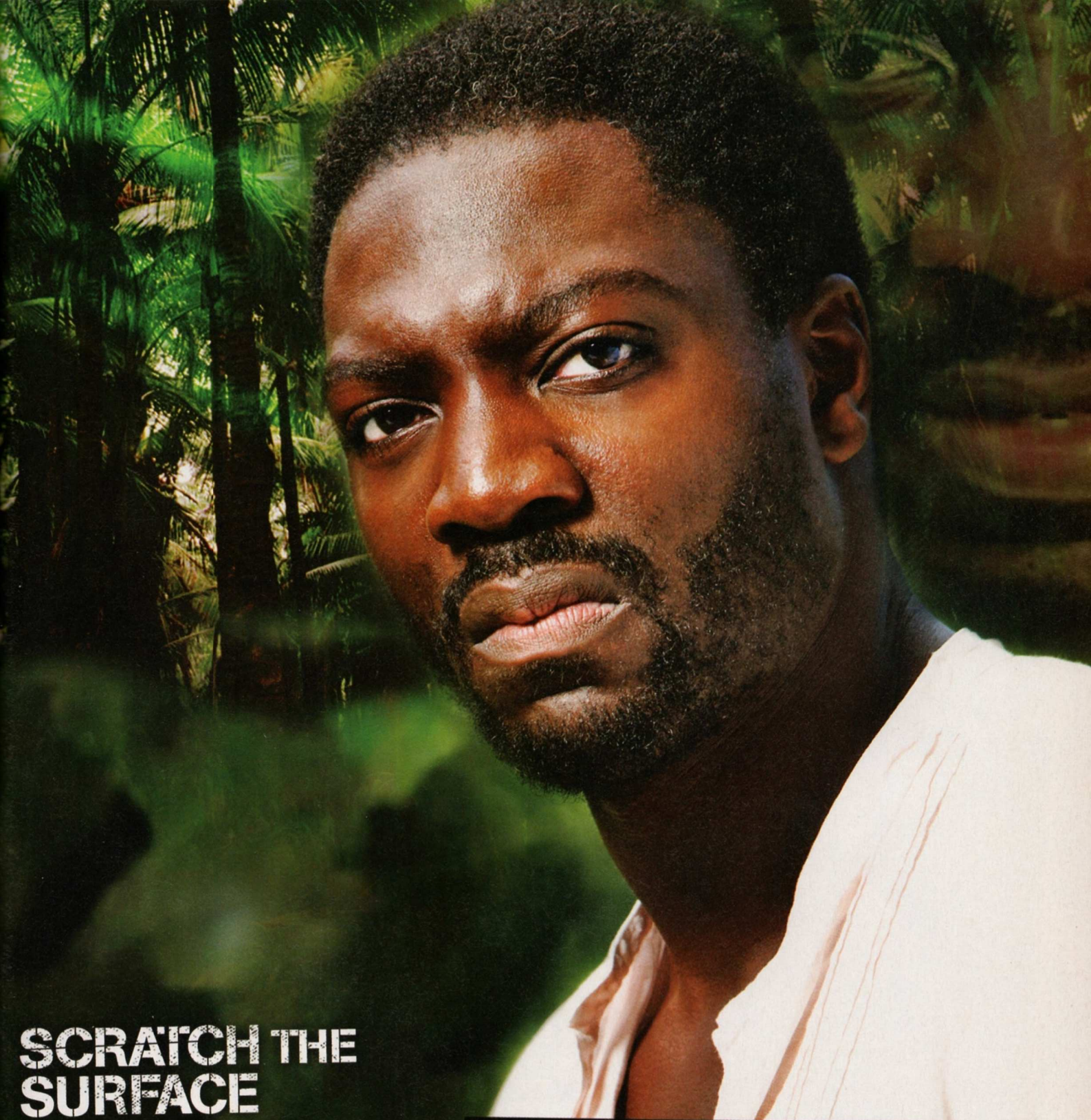
EKO'S ENCOUNTER

Kevin Blank did a beautiful job realizing that visual effect which was incredibly complicated. The idea of seeing the 'monster' for the first time – or at least what Eko sees and what Charlie sees when they see the 'monster' – was very challenging and frightening for us. We felt that if we were going to do the 'monster' again, we were going to have to see something that we hadn't seen before. To just hear the loud noise and see the trees move, as a fan, I would be frustrated that we weren't evolving it, that we weren't pushing forward. So we feel that it was a really compelling and exciting sequence that was enormously gratifying for us as storytellers. Adewale's performance, Dominic's performance and Kevin Blank's beautiful visual effects in executing what was in the script were amazing. You write, "Eko looks into a swirling serpent of black smoke as flashes of his past appear in split seconds" in the script – you never know what you're going to get.

SOUNDS OF THE JUNGLE

We will understand more about the whispers in the wind in the next season. There have also been whispers of zoological stations on the show, so it would be wonderful to actually discover one... wouldn't it?





SCRATCH THE SURFACE

We've always talked about the show and the island as one big archaeological dig. As you begin to dig any archaeological site, we would insist on many occasions that the first layer you hit is sort of the most recent layer. But if you dig a little bit deeper, you realize, "Wait a minute... this was built on something else." So, the first layer was obviously the Dharma Initiative. We know that these people were here in the late 1970s, early 1980s, and they're all gone now. Before they came here, we also saw a huge slave ship at the end of the first season, an 18th century sailing vessel that is also on the island. The foot indicates another layer of the archaeological dig. What the fans may speculate is: "How far back was that made? Where is the rest of that statue? Who is responsible for making it? But these are all pieces, so that when the grand design of *Lost* is revealed, you'll be able to take a step back from the island and really understand it. In the sense of an archeological dig, what is the origin of this island? The ultimate flashback will be: what is this island? Where did it come from? And who put it there?"



DEAR DIARY

"When I saw this pristine, untouched jungle wilderness, my mouth was just open..."

"The first time I went up in the mountains in the rainforest, we were making our trek across when I saw this pristine, untouched jungle wilderness, my mouth was just open. And I thought, 'no matter how much money you spend in Hollywood, you can never duplicate the feeling of this - what it is like to be here and feel like you are away from everything else.' For my money, the great thing about the island is that it is 'actor food.' At one point, we were in a field of what they call razor grass - it is very tall. Because they were going to do a crane shot, they didn't want anyone to walk through it before we did that shot. So we literally made our way through it for the first time, blindly, and were on the lookout for overturned logs and stuff you might fall over. But it was incredible and breathtakingly beautiful."

(Special thanks to Sam Anderson, who was speaking with Bryan Cairns)



BY THE
FIRE

Season two's finale not only saw the reunion of Michael and Walt, it also saw the father and son duo leave the island. MALCOLM DAVID KELLEY talks exclusively about Walt's powers, the departure of fellow cast members, and dealing with a stuffed polar bear being launched straight at him...

Words: Bryan Cairns

DEARLY DEPARTED...





"One of the things they did with the polar bear was a greenscreen. Then they had a head and some arms flying at me, which really didn't help at all because I was laughing all the time [laughs]!"

How did you find the audition experience for *Lost*?

It was a regular audition. J.J. Abrams and Damon Lindelof were there and I just went in not expecting anything. I went in, did my best, hoped for the best, got a callback, and the next thing you know they are telling me I'm going to Hawaii [smiles]!

Did you get together with Harold Perrineau to establish the father/son dynamic?

I was the last one to come to Hawaii. Everybody was already cast and over there having a good time. But as soon as I got there, Harold and I bonded really quickly. He was like my family out there because I didn't really know anyone in Hawaii. I got to know everybody, but Harold and I got very close. I was at his house almost every day playing video games, watching TV, and hanging out.

Do you think Michael was a good father?

From the show, people have doubts about him now and whether he's gone bad because he shot Ana Lucia and Libby. But he was trying to get his son back.

Strange things happen around Walt. Do you think he has psychic or supernatural abilities?

Yeah, he has powers, but just doesn't know it yet. At the end, he has a tendency to make things happen which is cool. Walt doesn't know how to use them or that they exist but as soon as he finds out, I think he's going to put those powers to good use.

It did seem that perhaps Walt brought the polar bear to life out of the comic book... what memories do you have of the sequence where it attacks you?

It was hard because first of all, one of the things they did with the polar bear was a greenscreen. Then they had a head and some arms flying at me, which really didn't help at all because I was laughing all the time [laughs]! I had to dig deep down and use my acting skills to start crying. I liked the way it turned out.

Walt loves comic books. Do you share that passion?

I'm into video games but not so much comic books. I'm more into the sports games like basketball, football, and soccer. I love the graphics.

At one point, Walt and Locke were spending time together. What made the two good friends?

Locke was somebody Walt could talk to. He didn't treat Walt like a kid. Locke would teach him how to do things and they would hang out. It was like having a best friend, but then my Dad cut that relationship short so I didn't get to talk to him anymore.

Harold has a fear when it comes to water, but did you enjoy being on the raft with Sawyer, Michael and Jin last season?

It was cool but I was a little nervous that I might have to get in the water with the sharks and all the stuff in Hawaii. If I had to, I would have done it but luckily I didn't have to. Before that, I was swimming with Harold off set to make sure he could. He knows how to swim but not really well yet. He's working on it though. He can paddle.

What did you think of Walt being kidnapped by the Others?

I thought it was really good. Just the storyline itself – nobody expected that to happen. It was an exciting season finale.

Were you sad about not being in season two as much?

Yes, but during the first season I wanted to come home, but in the second season, I wanted to go back to Hawaii because I wasn't there as much [smiles]. I liked the second season better because it gave me the opportunity to work on different things like *My Name is Earl* and *Law & Order: Special Victims Unit*. All of that was fun – being home with my friends – before going back to Hawaii. Every time I go to Hawaii, it's like a vacation. It is beautiful out there.

Why do you think Walt appeared to Shannon out in the jungle?

He was trying to tell her something but kind of did it at the wrong time.

Did you know Shannon was going to be killed by Ana? Do they give you the whole script or only select pages?

Sometimes they try and keep it from the people who aren't shooting it, but word does get around on set. Otherwise, we don't know until they tell us in the moment. The next thing you know you are filming it!

So are you shocked when characters like Boone, Shannon, Libby, and Ana Lucia get bumped off?

Yeah, and it is sad to see them go like that because we all bonded really quickly. We had our own little family and then all of a sudden, they leave. We miss them, but they come back to visit, and we see them at events sometimes. We miss them a lot.

Which do you prefer filming – the island scenes or the flashbacks?

Probably the island stuff – just being on the beach and the caves. The flashbacks are still in Hawaii and it's like five minutes away from the set. You can still go over for lunch.

What was your opinion of this year's finale?

I thought last year's had a lot more suspense, but this one was pretty good. You can't argue with it. It was great and I love the show.

If Walt does come back, what would you want them to explore with your character?

His background a little bit more. We covered a lot in the flashbacks but there is more to him that we don't know about.

Do you have a memorable experience while working in Hawaii?

I've been snorkeling four times in one of the big spots. I also met some friends out there, so that has been fun. I go to school there, relax, and play basketball. I've played basketball with Harold and his wife because she used to play in college.

Are you working over the summer?

I just finished up this charity event last Saturday. It was amazing. It was a workshop we are sponsoring and the charity I'm with right now is called First Star. Otherwise, it has been a lot of interviews, auditions, and traveling a bit.

Has the success of *Lost* changed your life? Are you getting recognized on the street?

I get recognized a little bit more. When I did *Antwone Fisher* and *You Got Served*, that was more with the younger crowd, and *Lost* is more with the adults. It's pretty cool and I'm getting scripts now and no one ever sent me scripts before. 🔥

**UNDER
THE
HATCH**



THE BIRTH OF

There are so many elements that come together

to make *Lost* the unique viewing experience that it is week after week. The tremendous performances, gorgeous cinematography and inspired direction are just a few pieces among the myriad components that snap together to create each episode. Yet everyone agrees – from the producers, to the production team, and all the way to the audience – that the scripts are truly where the magic of *Lost* originates. Led by Executive Producers Damon Lindelof and Carlton Cuse, the *Lost* writing team toil together in a conference room on the Disney lot in Burbank, California, thrashing out ideas and “breaking” (short for breaking down) the stories that will be the focus of the 24 individual episodes that make up an entire season. While the team works together to determine the important beats for each episode, and where they will all land in the five-act structure used for each episode, there are individual writers who must then take that outline away and breathe life into the story.

During season two, *Lost* Writers’ Assistants Dawn Lambertsen-Kelly and Matt Ragghianti were given the opportunity of their careers when they got the chance to pen their first script for broadcast television – the Claire-centric *Maternity Leave*. Over the course of a hectic, terrifying and absolutely thrilling four months, Kelly and Ragghianti gave *Lost Magazine* exclusive, behind-the-scenes access as they prepared, wrote and finally watched their creative baby evolve from script-to-screen. Through interviews, personal emails and photos, the writers share the realities of being first-time television writers, ultimately making some *Lost* magic of their own...

GETTING THE ASSIGNMENT

Both Kelly and Ragghianti were feature film scriptwriters before they landed gigs as writers’ assistants on *Lost* during the early days of the series. They spent their first year on the show learning the dynamics of the Writers’ Room and the intricacies of each script by alternating as the assistant in the room for the breaking of every episode. Each would take meticulous notes on the discussions and story points developed for each story by the writing team, keeping track of all details that would eventually make up the outline for each episode. Then the notes would be transferred to add to the ever-evolving show reference bible. Paying their dues and soaking up as much they could about the writing process throughout season one, Damon Lindelof rewarded them with the news they most wanted to hear – that they would be paired to write their own episode.

It was the opportunity the duo had been hoping for, and Matt Ragghianti remembers, “They told us at the end of season [one]. There are two freelance episodes per year [on one-hour dramas] that are required by the Writers’ Guild. One had already been assigned to Drew Goddard (*Outlaws*) and then the second one was coming up. We were hopeful that we would be assigned that one and then in fact it went to a woman named Janet Tamaro, who did a wonderful job on her episode *Do No Harm*. Kelly continues, “I felt very anxious, but I trusted Damon’s instincts and that he would know when we were ready. It was probably best that we waited because we had all this experience behind us and we really knew the show inside and out.” Ragghianti continues, “So, we were called into the office and Damon and Carlton told us that we would definitely be getting a script the next year. That news really helped us stay focused and hungry and it just became a question of exactly when it was going to happen.”



MATERNITY LEAVE



It was one of the most shocking and important episodes of season two, and we have got the full story of how *Maternity Leave* came to be. Writers **MATT RAGGHIANI** and **DAWN LAMBERTSEN-KELLY** take *Lost Magazine* on a script-writing journey, detailing the episode’s early construct, the redrafts, right through to their reactions to their baby airing...

Words: Tara DiLullo

EMAILS

Matt Raggs

To: Dawn Kelly

December 18, 12:30am

Re: Uhh, this is taking a WHILE!!!

I fear I am obsessing about this, but would you please look over Act 3 and let me know if you feel I am on the right track?
Raggs

Dawn Kelly

To Matt Raggs

December 18, 2:31am

I'm probably obsessing, too. Here it is - 2:30 am! I could be wrong. Maybe it completely sucks. But it feels really good, Matt.

My first pass is attached. I'll read yours first thing in the morning and call you asap.
Dk

Matt Raggs

To: Dawn Kelly

December 19, 6:09pm

Re: Episode 215 complete

Here it is all the way through. Send me your final as soon as possible and then go have a beer. And then have another one; you did a GREAT job.
Raggs

Dawn Kelly

To Matt Raggs

December 19, 7:59 pm

Your half is great!
I'm jealous...

Hope they like it and we don't have too much to re-write. It's practically a script already!
Dk

"As we got further along in the [second] year, Dawn and I kept looking at each other going, 'I wonder when it's going to be?' he continues. "Damon then came in and told us it was probably going to be episode 13. We prepared ourselves for that and then at the last minute, we were told it wasn't going to be 13, but 15. So we knew exactly what script it was going to be for about a month, and then it was just a lot of sleepless nights getting there," he cracks. Kelly adds, "I had to pinch myself that it was finally happening! It doesn't seem real until you sit down and start typing."

While Dawn and Matt were also personal friends, they weren't an official writing team, as some writers are billed in Hollywood. Ragghianti explains, "We've written together, in so much that we write the diaries for the ABC website together, but that was really the extent of all the writing we've done as a team. We have helped each other with our other projects and specs, so I think we both had a pretty good idea of how the other person wrote and their style and mannerisms, but this is really the first time we've written a script together." Kelly adds, "I really respect his writing to begin with so if there was anyone I had to be paired with in this situation, it was great that it was him." Game about baring their creative souls to the world, the pair began to check in with *Lost Magazine* in December to document the details of not only the general writing process, but also their own personal exchanges as the writing evolved. Their odyssey officially began in early December of last year, as they broke the episode in the Writers' Room before Christmas break. The following is a diary of that journey:





PHONE INTERVIEW DECEMBER 2005

Chatting about the initial scripting stages, Ragghianti shares, "It's such an interesting situation for us personally because of the fact that we are getting the 'Christmas script.' It's the script that takes place when everyone is out of the office [for the holiday break]. So we are not privy to the normal ins and outs of how these things are done. Normally, when you're on script, while the rest of the writing staff goes back into the Writers' Room to break the next episode, you and your partner stay in your office and work together there. But no one was around! But it's such a huge, huge step for Dawn and I. It can be the Christmas script, the 4th of July script – it doesn't make any difference to us – it's a script. We are thrilled. It's certainly not ideal working conditions, but I wouldn't trade it for the world and I know Dawn wouldn't either."

Splitting the episode between the two writers meant they had to first work out who wrote what. Kelly says, "It was a decision we made after talking to a bunch of the senior writers. All the scripts this season have been split and everyone does it a different way. Sometimes one person will write the flashbacks and then one person will write all the A-story." Ragghianti continues, "Obviously there are the growing pains and the process of feeling out who is right for each storyline and who was right for each act. It took us about 10 or 12 days to break the episode and I think we were both nervously wondering, 'Which part is she going to write and which part is he going to want to write?' In a stroke of luck, we both ended up getting to write the things we wanted to do. Dawn secretly wanted to write the teaser, acts one and two and thankfully, I wanted to write acts three, four and five."

On holiday as of the second week of December, Dawn and Matt were immediately charged with writing a detailed outline – a "break" – of the entire episode. They were responsible for their acts with the intention of merging them together to submit to Damon and Carlton before the end of the month. "We had such a good break, with most of the writers in the room with us," Kelly explains. "We all went over the break with a fine toothcomb and they made sure it was bullet proof – something that I think they did in order to protect us, making sure we had the best outline we could go into this. Walking out of there [after this discussion] and going into vacation, we knew the story backwards and forwards so it made it a lot easier. Ideally, you'd want to be in the office together because it is such a collaborative process, so you can write scenes and bounce it off the senior writers and get feedback right away. This has been awkward [writing it while being apart over the holiday season] because it is isolating and you're not sure if you are in the right direction. You are going off the outline, and it feels right, but it would be nice to have everyone around to get the immediate feedback."

PHONE INTERVIEW DECEMBER 20, 2005

Slightly bleary from writing non-stop, Ragghianti details the situation, "Dawn and I have spent many, many hours on the phone over the course of the weekend and to make it even more interesting, Dawn left for her Christmas vacation. She's actually, as we speak, somewhere in the jungles of Costa Rica. She had to call me collect last night. I got this operator over the line in Spanish asking if I would accept a collect call from Dawn and I said, "Si!" She emailed me her half and it's been absolutely crazy!" he laughs.

Adding her perspective in a later phone interview, Kelly adds, "I flew out on the 18th and drove to Tamarindo, which is six hours from the airport. There are dirt roads and we were really in the middle of nowhere. I was like, 'There is no way I am going to be able to get in touch with anyone!' My cell phone didn't work. The cell phone we rented didn't work. We got to the hotel and thank God, it had the only computer in the town. I was there every hour on the hour checking emails to get in touch with Matt. It makes me laugh that I was in the middle of nowhere doing this. It worked out though!"

Ragghianti continues, "So she sent me her half of the outline and I had mine as well, I sent both halves to Gregg Nations, who is our Script Coordinator. He compiled them together and put the scene numbers in there and sent it as a complete document to Damon and Carlton last night. I just got my notes from Carlton and I expect further notes from Damon later today. We'll talk on the phone to address the notes and address the further quotes and submit our finished outline to the network tomorrow. Carlton has given us the go-ahead to get started on the script. Before we left the office on Friday of last week, they let us know that we needed to have our first draft of the script ready on January 3 (2006)."



UNDER THE HATCH

INTERVIEW AT DISNEY LOT, JANUARY 16, 2006

Proving even a vacation is never simple, Ragghianti details his script drama heading to France. "I'm on the plane to France. It's the first leg; we did it in legs, so we are flying from Los Angeles to Chicago. It's my very first episode of television. I'm sitting in First Class next to my wife thinking, 'What the hell happened to me?'" he laughs incredulously. "I have my outline there that we worked incredibly hard on from which we are writing the episode. I've got my laptop open, incredibly happy. I get up to go to the bathroom and I come back and as I am coming back down the aisle, my wife sees me and passes me for like the seventh time to use the bathroom on her own. As I'm walking back down, I look to my left and see that somebody's laptop is almost over my laptop. My wife knocked over an entire cup of coffee on it. My outline is completely soaked. I couldn't God for David, the steward in First Class. I couldn't talk. He grabbed it out of my hands and starts wiping it down. I'm white as a sheet and he's saying, 'It's going to be okay. I'll let it air out and I'm going to have your seat cleaned up.' Meanwhile, my wife comes out and sees me and asks, 'What's going on?' I said, 'Well, you just spilled a whole cup of coffee on my laptop.' She looks at me and says, 'But I was careful!' She is then of course almost in tears. Thank God, the laptop started... the most important thing I will write ever and it was underwater!"

EMAILS

Matt Raggs
To: Dawn Kelly
December 20, 4:38pm

Subject: Episode 215

Just got an email from CC [Carlton Cuse] with his revisions to the Outline. They are no big deal at all.

Hope your vacation is AWESOME. Because your outline IS! Raggs

Matt Raggs
To: Dawn Kelly
December 21, 4:48pm

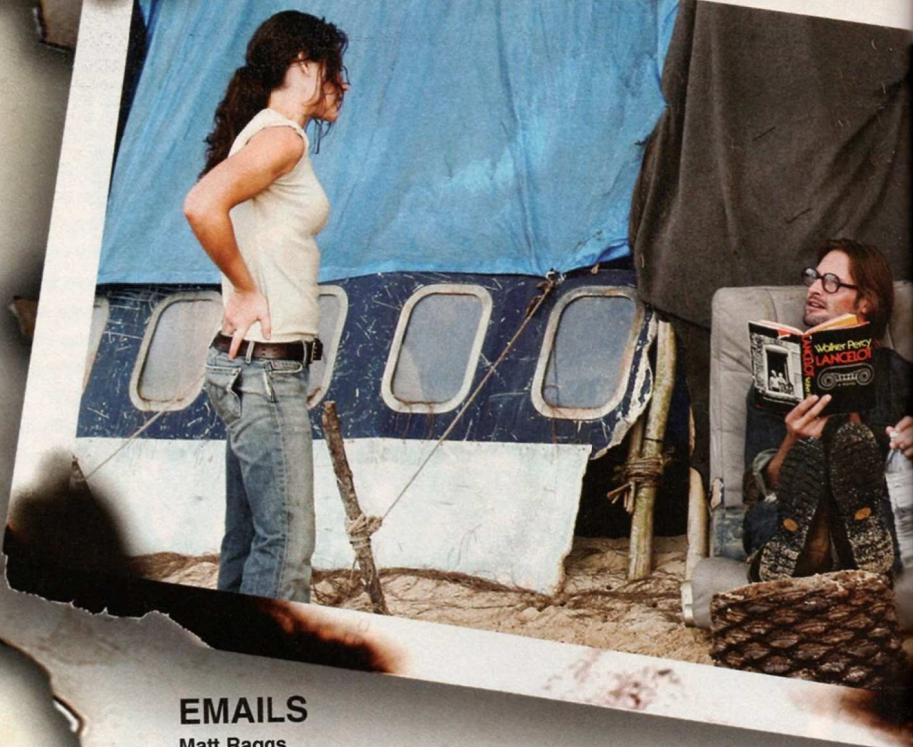
Re: Contact Numbers

I can't believe this is actually happening!!!

Hope you are having a great trip in Costa Rica and I look forward to reading an AMAZING draft from you as soon as it is ready. We know this story backwards and forwards, Dawn and I know the outline was a big success. We're gonna NAIL THIS! The only thing left to do now is get started.

See you in '06, baby!
Raggs

On December 24, Matt and his wife Michele travel to Paris, France to celebrate their one-year wedding anniversary with their parents.



EMAILS

Matt Raggs
To: Dawn Kelly
December 26, 10:42am

Re: 1st Draft

I think you are back from Costa Rica tomorrow. Michelle and I traveled from Avignon to Paris. The weather is cold, but beautiful...

Just finished my 1st draft. It's 35 pages long (!) – and it's terrible (!!!) Honestly, send me the good stuff when you're ready – maybe it will help me polish draft #2. I need all the help I can get right now...

Speak soon...

Welcome Home,
Raggs

Dawn Kelly
To: Matt Raggs
December 28, 11:37 am

Just got in late last night... flight delays and changes – hellish!

My plan is to stay home and write over the next seven days until this thing is due. I will send you a first draft as soon as I have something. Then we can give notes to each other and go back and forth with it until we get it right.

So feel free to send me what you have...
I'm sure it's a good start!

Dk

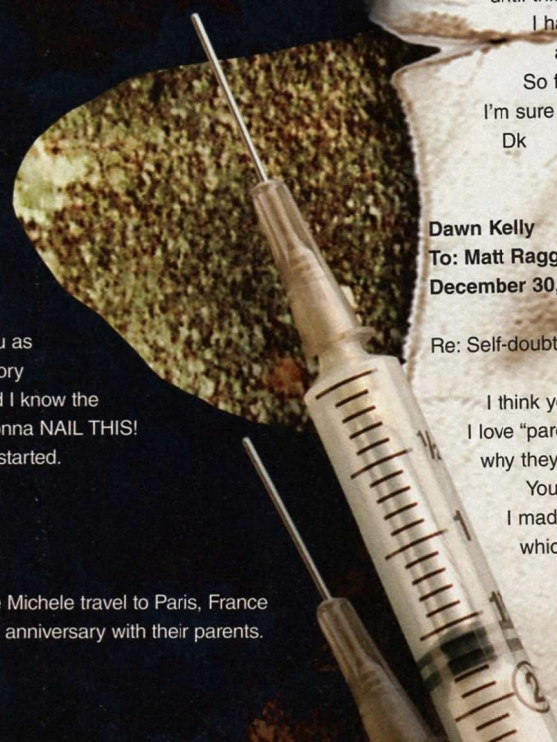
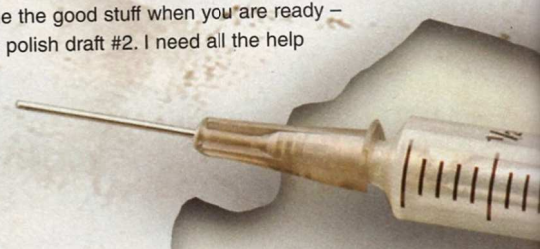
Dawn Kelly
To: Matt Raggs
December 30, 2:13 am

Re: Self-doubt has set in again....

I think your half is in GREAT SHAPE.
I love "parent trying to explain to their child for the 50th time why they need to brush their teeth."

You did a great job conveying the emotion all the way through. I made a couple of very small notes and edits... all minor stuff, which you can toss if you don't like.

Dk



Matt Raggs
To: Dawn Kelly
December 30, 11:35 am

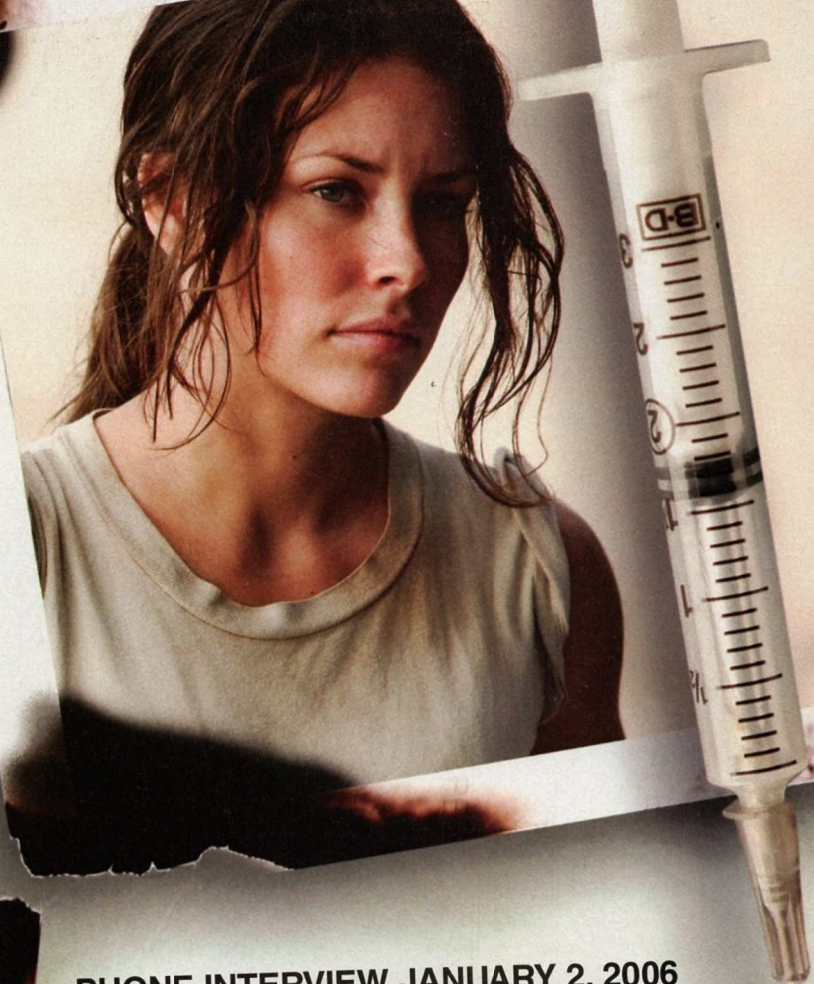
Dude, it's going to be great. And I'm not saying that because I've spent the last three and a half hours sitting in a café drinking beer and writing. I really believe that. I've revised through the middle of Act 4...
Raggs

Matt Raggs
To: Dawn Kelly
December 31, 7:41 am

Re: Teaser 1 and 2 with my notes

I think you did a hell of a job DK – especially for the first draft. My notes throughout are minimal and... I am sending you the draft later this evening.

Happy, Happy, Happy NEW YEAR!
Raggs



PHONE INTERVIEW JANUARY 2, 2006

From her home in Los Angeles, Kelly updates the last week. "I've been back for a week, back at home writing in my office. When we were approved to go to script, that was when I took a breath and said, 'I'm OK now.' It was the third day into my trip and I put the computer away for a few days and enjoyed the trip because I knew when I got back I would have a week to just write. The hardest part for me was the outlining because I had never done that before. When I was writing features, I was doing index cards and scenes, but our outlines are so detailed. They are sometimes up to 25 pages. I think that we overwrote it because it was our first one and that was the big note we got. We turned in half a script! But going to script, I was excited. Once I got the outline done, I felt like that was the bulk of the work. The script was fun because then I could focus on dialogue. It was flowing well, but when I got to the end of the first script draft, I felt like I was just copying the outline. Then I went back to give it flavor and the emotion in everything, which is key. I talked to a couple of the writers over break, giving them pages and they said, 'Emotion, emotion, emotion.' Once you do that first pass, it's a skeleton, and then you go back and find the dialogue and the emotion. So, the first draft came pretty easily. The second and third were the ones I agonized over. Fortunately, we had the time to do that. In some cases, we had a disadvantage, but we had the advantage to be on break to have extra days to do this. It's been a blessing in disguise.

"So a lot of this week has been talking each other through things," she continues. "There is a lot of self-doubt that goes on and you second-guess yourself all the time, so it's been great to have each other to say, 'You're on the right track and this is working or not working.' Everyone as a writer has strengths and weaknesses that are coming out during this process. The fact that we can pick up slack for one another is important. *Lost* is such a big animal but having someone to bounce off of and help you is invaluable, especially as a new writer in TV. I've written features before and that is an isolated experience where you are off on your own. We are so fortunate to have this incredible group of writers to help us through this process. Damon and Carlton have been mentors to us in more ways than I can tell. I really feel that coming out of this, whatever happens, if I end up at *Lost* or somewhere else next season, I feel like I've been to the Ivy League. I know I can take this work experience and this writing training anywhere and feel really good about what I'm going to do.

"Matt is sending me his final draft tonight and I will put them together and send them to Gregg, who will take an editorial pass. From there it will go to Damon and Carlton. It will then go through another draft, then the network and then a production draft."



EMAILS

Matt Raggs

To: Dawn Kelly
January 2, 1:17pm

Re: Okay. Here we go...

Attached is my final draft of my half of the script. I'm sick to death of looking at this thing, but at the same time, I'm stoked for us both - because I know this is going to be an AMAZING episode and I can't believe we get to watch our names come on the screen under "Written By."

You did a HELL OF A JOB on your half, Dawn. And although I'm sure you're anxious and nervous and nauseous - just like I am - you should be confident in what you've done. It's really damn fine work.

See you in 24 hours...

Raggs

Dawn Kelly

To: Matt Raggs
January 2, 8:32pm

RE: Episode 215 Combined

Sorry that took so long... I read the whole thing through and it's singing! I'm so impressed with you, Matt. I think we can go in tomorrow with our heads high and wait to be re-written.

Dawn

Matt Raggs

To: Dawn Kelly
Jan. 3, 1:48 am

Awesome! I'll see you at the office and we'll read through together one more time. But I gotta tell you, I feel pretty darn good about the thing...

Raggs



E-MAILS

Dawn Kelly

To: Tara DiLullo
March 3, 2006

My dad flew in from New York. I was pretty nervous to begin with and through the whole thing my mind was racing... hoping everyone would be able to follow it despite the serialized nature of the show... hoping everyone would like the story. It was sort of painful.

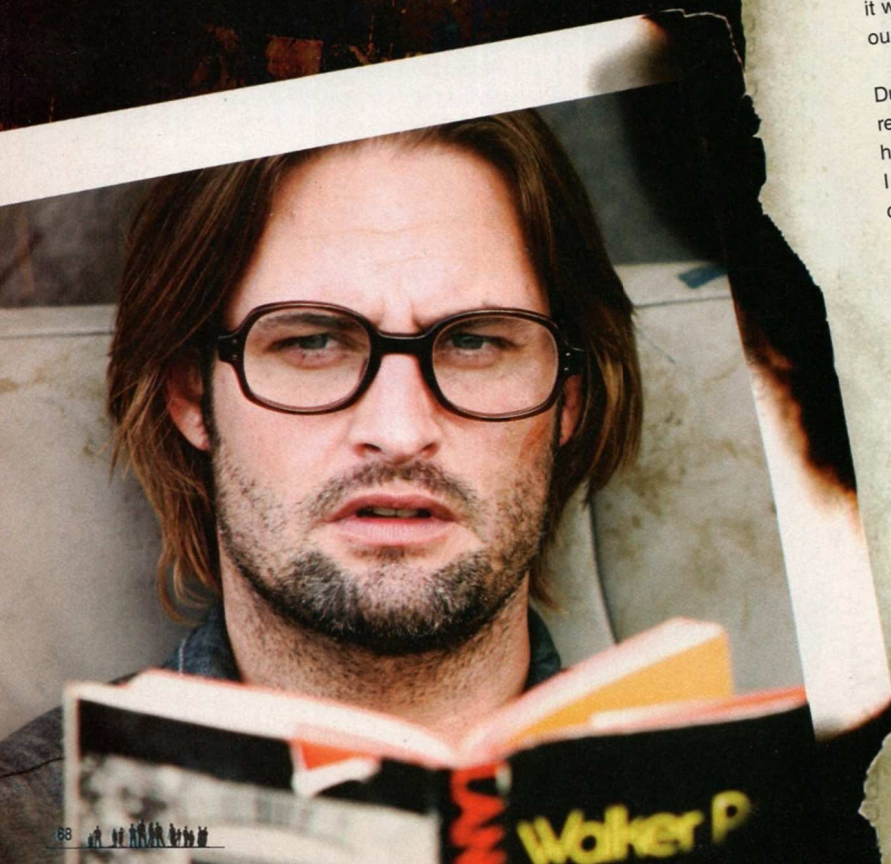
When my name came up in the credits it was surreal... like it wasn't really happening, despite the loud cheering from our friends.

During the filming, we decided to watch the dailies, but to refrain from watching the final cut until it actually aired, hoping that would lend to the magic of the night. MISTAKE! I found myself incredibly distracted by things that had been cut for time.

Then when it was over, everyone was praising the episode, but I had no perspective on it. I took Thursday off to hang out with my Dad, so I didn't really get any feedback from the office and I wasn't checking e-mails, message boards or ratings.

So it wasn't until I went in on Friday that I learned it was a successful night. And it wasn't until watching it a second time this weekend (with my husband, who was out on his boat working Wednesday night) that it all really began to sink in and I was finally able to enjoy it.

Overall, I'm really proud of the work and the look on my Dad's face cancelled out all the uncomfortable moments. He so deserved to share the moment after supporting this crazy dream of mine for so long.



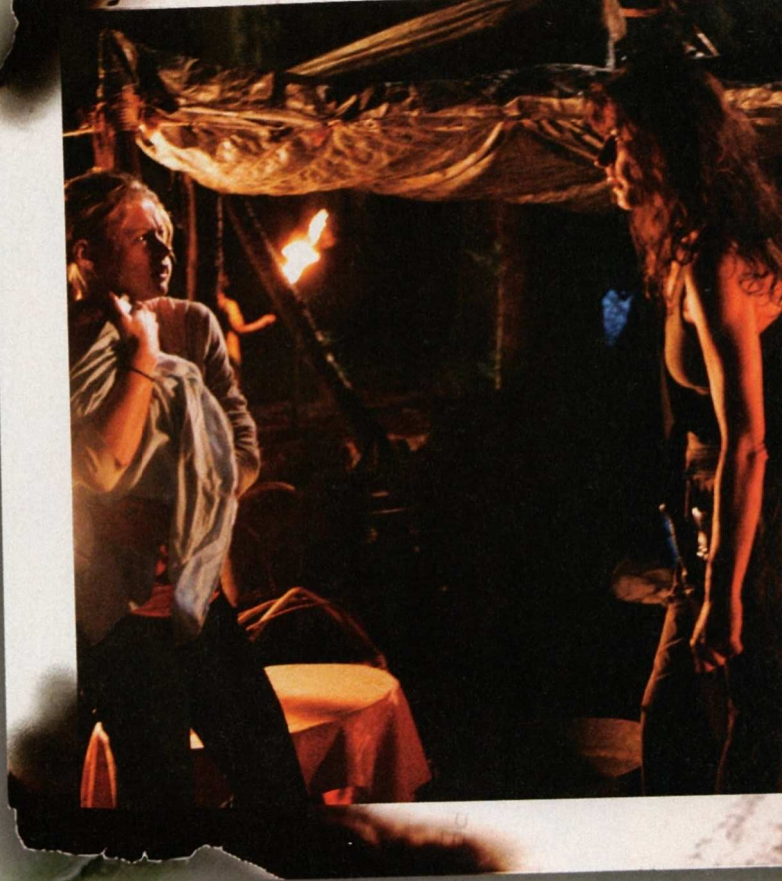
INTERVIEW AT DISNEY LOT, JANUARY 16, 2006

Two weeks later, Matt and Dawn sit down to lunch with me at the Disney Commissary to detail the script specifics of *Maternity Leave*. They are told that day the episode will run four minutes longer [than a normal episode's length], so they have to go back and add more material, which makes them both happy. Enthused about all the episode has to offer, Kelly details, "The theme is about Claire coming into motherhood. The story started with the concept of the flashback telling what happened to her already on the island when she was abducted. It put us in a different headspace because we knew we had plot we had to follow, whereas if you break a normal one you can come up with anything in someone's flashback." Ragghianti continues, "It's the first time we've done an island flashback ever. It's really exciting. It was a completely new paradigm for the show and an exciting prospect for us to do it like that. In this episode, we had two things to deal with with Claire. One is the fact that we know a little bit about her. We knew she was going to give up the baby, but not exactly why. Now you have someone thrust into a situation where in the best of circumstances you're not ready for it. Everybody who thinks they might be ready to have a kid never is, and that dynamic is exacerbated to the nth degree being on an island where you don't have access to doctors and medical things. She's in a panic. What do you do if something goes wrong with your child when you are on a deserted island? Granted, you have a doctor and a hatch with a washing machine, but you are going to freak out, and that's what happens here. In the course of freaking out, something is triggered in Claire's memory and we get to learn a little bit more about what happened to her in those 10 days where she was missing on the island. We get to find out where she was and what happened to her. It was difficult because there were no rules to follow, but exciting for the same reason. We got to make it up. Everybody is interested in what happened to her and where she was. We got to go down that path and the surprises are creepy."

Asked about cuts that needed to be made to the script during the revision process, Kelly says there were some. "Sure, there is stuff you get attached to and you don't want to give up. The outline was very wordy because we wanted to be super-descriptive and make sure everything was in there. It hurts a little to give those things up. Eddie (Kitsis) and Adam (Horowitz) came in and were assigned to guide us through the notes process because we obviously have never done this before. They have done this 10 times now with Damon, so they were able to interpret the notes and say, 'We don't need this' or what they meant by this to get through that. They were a fresh pair of eyes that helped us and made it a lot better. It makes the scenes pop more and read easier. At the end of the day, yeah, you don't want to give stuff up, but it's for the best of the script." Ragghianti concurs saying, "It worked out great. People would ask us how the notes process went and we didn't have anything to compare it to." Kelly chimes in, "We thought it was a breeze and painless..." Ragghianti laughs adding, "But for all we know it could have been the worst note session of all time, in television history, but it seemed like it went great."

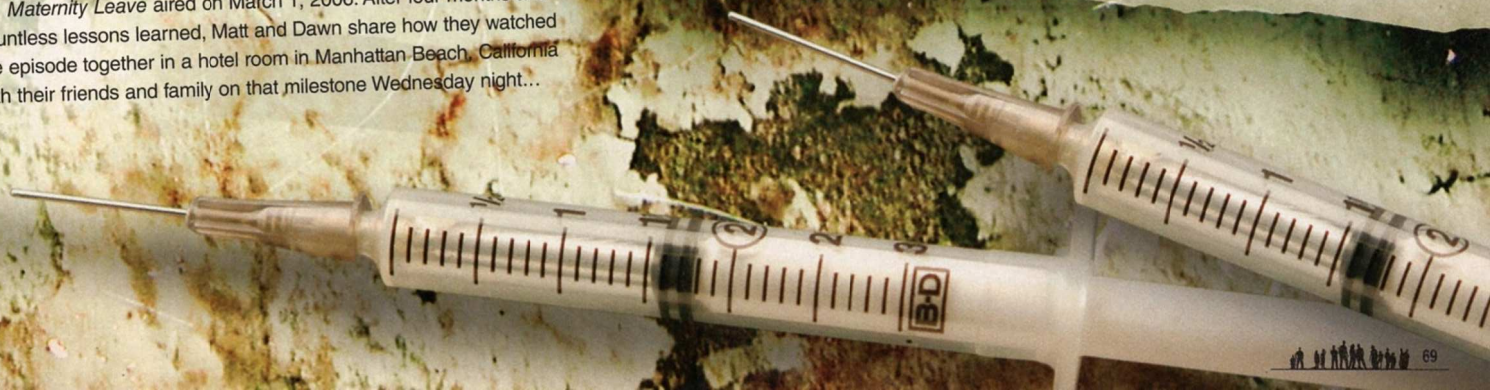
With the script now relatively complete, the pair quickly relate their favorites parts from each other's sections. Ragghianti offers of Dawn's work, "There are a couple of them. The first real flashback on the island takes place during an OB exam for Claire. It's extraordinary and is just the creepiest thing you'd ever want to see. It's really well done. The flashbacks are always more fun because they are so much richer and you can get outside of the island world, so it's a bit of a cheat for me to say, but the second flashback was put in last minute and it's so good. They are both superb." Kelly laughs and says, "Poor Matt got stuck with the female script. It's all about women. But the first flashback in Act Three is incredible. Matt is a very eloquent writer. He brought it home and it was so emotional that I almost had tears in my eyes the way he wrote it and I knew the story. I knew what was going to happen and he tied it all together and hit the grand slam. So the penultimate scene of his is my favorite." Ragghianti cracks with a smile, "Under this mustache, I've got a soft side."

Maternity Leave aired on March 1, 2006. After four months and countless lessons learned, Matt and Dawn share how they watched the episode together in a hotel room in Manhattan Beach, California with their friends and family on that milestone Wednesday night...



PHONE INTERVIEW APRIL 20, 2006

Ragghianti offers his perspective, sharing, "Dawn was fantastic and arranged the whole thing and there was wine and pizza and beer. My wife and me, my best friend Dave and his fiancée and a couple of other very close friends were there. I'd say there were about 20 of us in that hotel room. It was as utterly nerve-wracking as anything that has ever happened to me in my life. Honestly, I thought it was going to be this extraordinary swell of emotion. I can't express to you how uncomfortable it was start to finish. I know the reason now, in hindsight, was that neither of us watched the early cuts because we wanted to maintain this special moment. As a consequence, we weren't prepared for the little bits that got cut. In fact, one whole scene of mine was moved from act four to act five, so all I could do through the entire episode was worry about what had been cut. I almost felt like I was worried more about what the episode wasn't than what it was. But the instant the episode ended, I felt fantastic and had a great time, but the lesson was learned – watch the early cuts!" he laughs. "It was so uncomfortable and I thought it was just me, but I went back to the office the next day and every writer said, 'Nope, that's really what it's like!' Every writer is neurotic enough to sweat it out and this was with 20 million people watching!" Reflecting on what he did like, Ragghianti says, "I was really pleased with the scene where Ethan and Claire are sitting on the log and she is very childlike. He is very supportive and protective and tells her that he is going to miss her. When I wrote it, I had a very clear image in my mind of what I wanted it to look like and it was almost exactly taken from my mind's eye. I was really struck that it was exactly how I imagined it." With a sigh and smile in his voice, Raggs finishes by offering, "Overall, I'm thrilled that it came off with the way that it did."





> NED ON THE NET

The computer in the hatch was only meant to be used to enter the 'cursed' numbers, but last year it seemed like every other computer in the world was used for one thing - talking about *Lost*! *Lost Magazine* takes a look at the websites that have shaped the *Lost* fan community over the last year...

> Words: Ned Hartley

THE PRODUCER'S BLOG Chaodai chaodai.livejournal.com

JAVIER GRILLO-MARXUACH is one of the best known writer/producers to the fans at *Lost*. Never afraid to hang out with the fans online at The Fuselage, Javi also posts regularly on his own blog. Earlier in the year when he decided to leave the creative team on *Lost* he announced it on his blog, and the response was amazing...

How did you first get involved in writing a blog?
One of the most productive and fun times I ever had as a writer was doing a weekly satirical column for my college newspaper. After I discovered The Fuselage, one of the show's fans - the man known only as "Speaker" - started a fan community for me on the LiveJournal blog site. I got a little more acquainted with the whole blogging paradigm and quickly realized that starting a LiveJournal would be a great way to revive the spontaneity of those weekly columns - now, if only I could bring myself to updating it more frequently...

When you chose to leave *Lost* you announced it on your LiveJournal and it created quite a stir. Did you expect your blog to have such an effect?
I was very moved that people cared as much as they did - and the replies I got to that posting were tremendously warm and supportive. I don't consider myself a celebrity, but *Lost* is a phenomenon and people care what happens to it. Rather than to let my departure from the show become a topic for speculation or gossip, I figured it would be best to set the table myself. I don't know that I necessarily need to document my life or career movements in my blog - but in the case of *Lost* it seemed like a fair and rational way to approach my departure from the show.

You've been updating your LiveJournal with pictures, video podcasts and music playlists, what else can we expect for the future?

In a word: SMELL-O-VISION!

Why chaodai? Where is the reference from?
My first [writing] gig was on the series *SeaQuest DSV*. In fact, I wrote the little-seen, seldom-aired final episode of the series in which the crew of *SeaQuest* got their rear end handed to them by a nefarious undersea empire known only as... the CHAODAI! It's one of my favorite scripts to this day, so I keep the memory alive with my handle.

How do you think the internet has changed the relationship between the writers of a TV show and the fans?

It depends. People engage to their level of comfort, and some writers like their relative privacy and anonymity. Fans can't expect every writer or producer to embrace the public eye, it's a personal decision. I think the way of the future is that there will be many ways to tell stories and to engage with the public - and some will take it and some won't. Me? I like the soap-box, and mostly I write opinion and personal entries rather than fandom, or *Lost*-specific entries. Even more, I like it when an entry takes and people reply with passion and insight.

Finally, what's your current mood?
Geeky. Same as always.



THE FUSELAGE

The Fuselage.com: The Official Site of the Creative Team Behind LOST
Sponsored by J.J. Abrams

Name or Alias (and optional password):

Please refer to the FAQ for information on the optional password feature. If you choose to use a password, the format is: First Name, password, as opposed to: Username, password, password without posting.

Email Address:

Comments:

Don't forget the "captcha" - captcha tags for potential spammers.

If this is your first time posting to this site please refer to the Community Wiki. You must be at least 12 years old to register any information on this board. Thank you for visiting by The Fuselage.

The Fuselage Threaded Board and Gallery Info

- Avatar Gallery
- Threaded Board
- User CP
- Unread Posts Since Your Last Visit

The Fuselage Info

- Archive
- VIP Archive
- Site Rules
- FAQ (Frequently Asked Questions)
- Supported HTML Tags
- Contact Us

a user name and jumping right into the conversation! The Threaded Board is a traditional message board and has different sections to catalogue all the conversations that are on the site.

Which members of the *Lost* cast and crew post regularly on The Fuselage?

Jorge [Garcia] and Terry [O'Quinn] are regular visitors to the Threaded Board. Script Coordinator Gregg Nations is also on quite a bit. Damon [Lindelof] and Burky [Bryan Burk] usually pop by the Linear Board on new show nights just after an episode airs.

What have been your favorite memories from The Fuselage from

the last year?

Karrie: A couple of the main moderators on the site put together this big thing for my birthday. I log on and suddenly I have a new avatar and all new personal info in my profile talking about how that day was my birthday. They had posted people's names into a virtual birthday card complete with virtual cake and everything!

What secrets are hidden on The Fuselage?

There are a few secrets hidden on both the Linear and the Threaded Board. Rumors have it there's something numeric happening on one of the boards. Also, there is this "project" going on within the board which a few people know about... but that is all we can say about that. Oh, a diary by a mysterious writer has been found on the site, and it's rumored that it has recently been taken over by another mystery writer. All kind of hush hush!

THE FORUM The Fuselage www.thefuselage.com

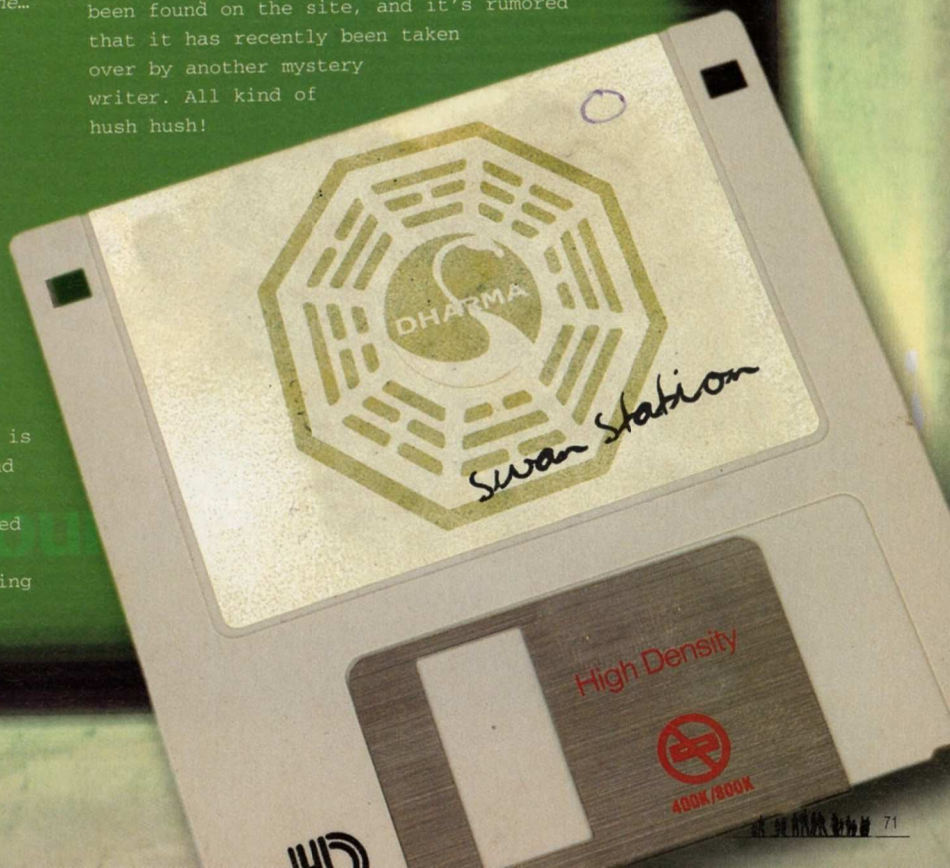
Described as "Ground zero for *Lost* fandom" by former *Lost* Supervising Producer Javier Grillo-Marxuach, The Fuselage has been a part of *Lost* since the very beginning. Almost every single member of the main cast and crew has been on The Fuselage since it started, and just like the island, some cast members can't seem to leave! Designed and run by graphics artist **KARRI PHILLIPS** and software engineer **ARTIE MCDONALD**, The Fuselage provides the type of interaction between creators and fans enjoyed by no other show. Karri and Artie took time out from running the board to talk to *Lost Magazine*...

How did you get involved with The Fuselage?

David Fury, a producer from season one of *Lost*, approached us to ask if we were interested in creating a site similar to our previous site, The Bronze: Beta, a board we created for the shows *Buffy the Vampire Slayer* and *Angel*.

What should first time visitors look for in the site?

The first thing they will notice is we have two separate boards in the site, a Linear Board and the Threaded Board. The Linear Board is the main entrance to the site and will be the first board members see. Registration is not required to post there, and anyone can make a comment by simply choosing





THE PODCAST The Official Lost Podcast [abc.go.com/primetime/ Lost/podcasts](http://abc.go.com/primetime/Lost/podcasts)

There are more *Lost* Podcasts on the internet than there are mysteries on the island, but the Official *Lost* Podcast has managed to consistently be the best 20 minutes you can get on your iPod. KRIS WHITE reports to *Lost Magazine* from the island...

You've been given such amazing access to all the cast and crew of the show, which are your favorite interviews from the last year? The interview that most stands out in my mind is the first time we met with Executive Producers Damon Lindelof and Carlton Cuse. When we walked into the room to record that first podcast session, it was like meeting the great Wizards of Oz... until they started in on their now-patented comedy routine for the podcast. Seeing that live, it just changes things [laughs]...

All the cast members we've interviewed here in Los Angeles have been great. Often we have one of our friends at ABC Radio help us out if someone is in New York. Naveen Andrews immediately puts people at ease in person, while Jorge Garcia is a laugh a minute - and, as he admits, is strangely like his character, Hurley.

Are there any other moments that stand out for you?

Doing the audio-tour of a recording session with Michael Giacchino [the composer for *Lost*]. Before then, my

friends used to describe things as having an "ongklong" like quality - now I know what they're talking about. Hearing the musicians manipulate their instruments into producing the strange noises that haunt the show's soundtrack was, quite frankly, amazing. Podcast sessions like that are a definite argument for us to move into video podcasting - which is something we're looking into for the near future. It just has to make sense.

How long does it take on average to make each podcast?

Each podcast takes about a week to produce, from start to finish. The hardest part is scheduling the interviews with the actors and producers - it's not like they're busy making a hit show or anything [laughs].

Distributing online podcasts for TV shows is a very new idea, how does it feel to be on the forefront of this sort of technology?

Right now, we're just focused on delivering the best content possible. Podcasting and the Internet provide new ways for existing fans to connect with *Lost*. More importantly though, podcasting also provides an avenue for new fans to catch up with what's happening on the show. Damon and Carlton are so great at pointing out tidbits that the casual viewer might have missed. Frankly, I listen to the podcasts several times myself, not just for the humor, but because some of the stuff the executive producers reveal has new meaning several episodes down the line.

THE LOST EXPERIENCE www.thehansofoundation.org

The Lost Experience is what the *Lost* online community has been talking about all summer. It's an innovative online experience which links *Lost* fans across the globe. Part treasure hunt, part saga and part corporate investigation, this is something that has never been attempted on this level before. Not sure where to start? Head on over to the official website for the Hanso Foundation at www.thehansofoundation.org and go on from there. If you're wondering why a company mentioned in *Lost* has its own website, then the weirdness hasn't even started for you. If you haven't got involved yet and you want to catch up, then have a look at www.insidetheexperience.com there's everything there to bring you up to date.

High Density



UNOFFICIAL SITES

We've only looked at the official *Lost* websites so far, some of the best sites were created by and for the fans of the show. These are our favorites.

www.lost-tv.com This fantastic site was up and running before the series even premiered. "When I first saw lost-tv.com it really brought home to me the possibility that the show would find an

audience," says Javier Grillo-Marxuach.

www.jayandjack.com This is the home of *Lost* Podcast with Jay and Jack, described by the makers of the official podcast as "a truly amazing fan podcast" this is a real treat for *Lost* fans.

www.driveshaftband.com Fansites for bands are pretty common on the Internet, but this fansite for Drive Shaft beats most sites for real bands. Galleries, music and biographies, this is all great stuff.

www.lostlinks.net Links to pretty much every single *Lost* website ever! Hundreds and hundreds of them!

www.evulpuppetmasters.com Website about Bad Robot, the production company behind *Lost* and *Alias*.

www.lostpedia.com Ridiculously comprehensive encyclopaedia of all things *Lost*. Uses the open source wiki system so is constantly updated.

www.blackrock.nl Enter the cursed numbers every 108 minutes or... well, let's hope it's not as bad as the series finale...

THE OFFICIAL UK CHANNEL 4 LOST WEBSITE: *Lost* Untold

www.channel4.com/Lost

One of the weirdest and most exciting official or unofficial *Lost* sites out there, the UK's Channel 4 *Lost* site was recently nominated for a British Academy of Television Arts Award for New Media Developments. Entertainment Editor JANINE SMITH spills the beans to us...

How did you approach the brief initially in terms of making a site which represented the show?

We wanted to give the viewers a deeper and richer experience of the *Lost* brand than what was already out there. There were lots of conspiracy theories and show sites in the US but in the UK we took the decision to explore the conscious and subconscious minds of the characters through a series of online animations, videos and challenges that viewers could solve through online and phone lines. The more work the users put in, the more they got out and found out loads more about what makes the key characters tick. It's beautiful and very rich, you can literally get *Lost* in there for hours.

What in particular should we be looking for on the website?

Lost Untold has around 15 different areas to explore. Some require codes and puzzles to be completed before you can gather all the information. The more you know about *Lost*, the more you'll get out of it. The *Lost* Experience is happening

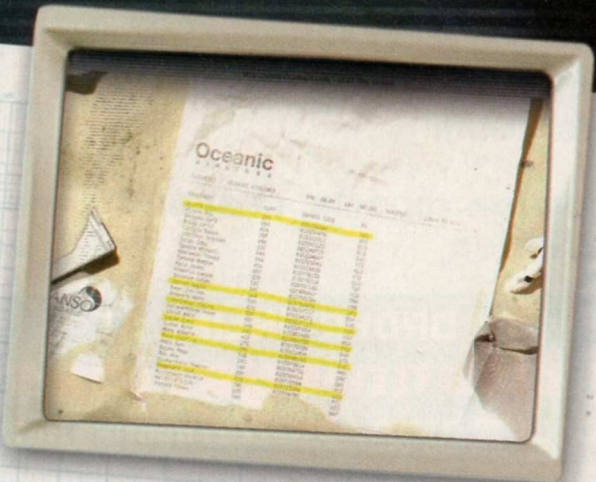
right now, and we don't know what's going to happen next. We've got a blogger called Other Girl who's following events as they unfold round the world and giving UK viewers her own insights on the show and all the strange and incredible things that are going on online - see channel4.com/*Lost*. We've also got a *Lost* Podcast Radio show hosted by Iain Lee.

How much contact do you have with the cast and crew of the show?

We've been working very closely with ABC and Javi and the creative team for season two of *Lost*. Season one was more of an unknown quantity. Luckily, Carlton, Damon, Bryan and J.J. all loved the *Lost* Untold site!

What can we expect from the Channel 4 *Lost* web campaign over the next year?

The site this year at C4.com is about two things - video and community. You can now watch full episodes of *Lost* on the site so no one needs to miss any action. As well as that we've got our blogger and our forums, which give users the chance to follow some very strange goings on in the world of *Lost*. Where fiction ends and reality begins, only time will tell....



DEAR DIARY

"In poker, the guy you have to watch for now is Daniel Dae Kim — because he's been improving his game..."

"When I moved to Hawaii, I moved next to a woman who is my girlfriend now, so that definitely makes it feel like home. We have pets there and the fact we are away right now is driving us a little crazy. We have a cat and a dog. I like to go swimming and go to the beach a lot although pictures of me have started showing up in magazines when I go. Those things are starting to make me a little shy about it. I don't want a shirtless pic of me in us Weekly on the 'Beach bodies: Who Has and Who Doesn't'."


"I did a charity event last summer that was a salute to the troops and they sent me one of the poker tables that was used, so I have a really nice red felt poker table. I bought these really cool cup holders you see at casinos that slide between the armrest and the felt. I have people over to play poker but the thing I really want is something I can't buy — this nice casino-style shuffler made by Shufflemaster. It is available for sale to the public but it is such a ridiculous amount of money that if you bought such an item, it would be an embarrassment! In poker, the guy you have to watch for now is Daniel Dae Kim — because he's been improving his game. You can tell from where we started, and where we are now that he's been studying. He has improved his game a lot. I started to go back and re-learn poker basics just to be a little more serious when I'm playing against him. Josh Holloway is also a tough poker player to read because he'll go with any two cards and sometimes he has good cards and sometimes he doesn't. You can never tell where he is at!"

Special thanks to Jorge Garcia, who was speaking with Bryan Cairns?



BY THE FIRE 





SEE YOU ON THE OTHER SIDE

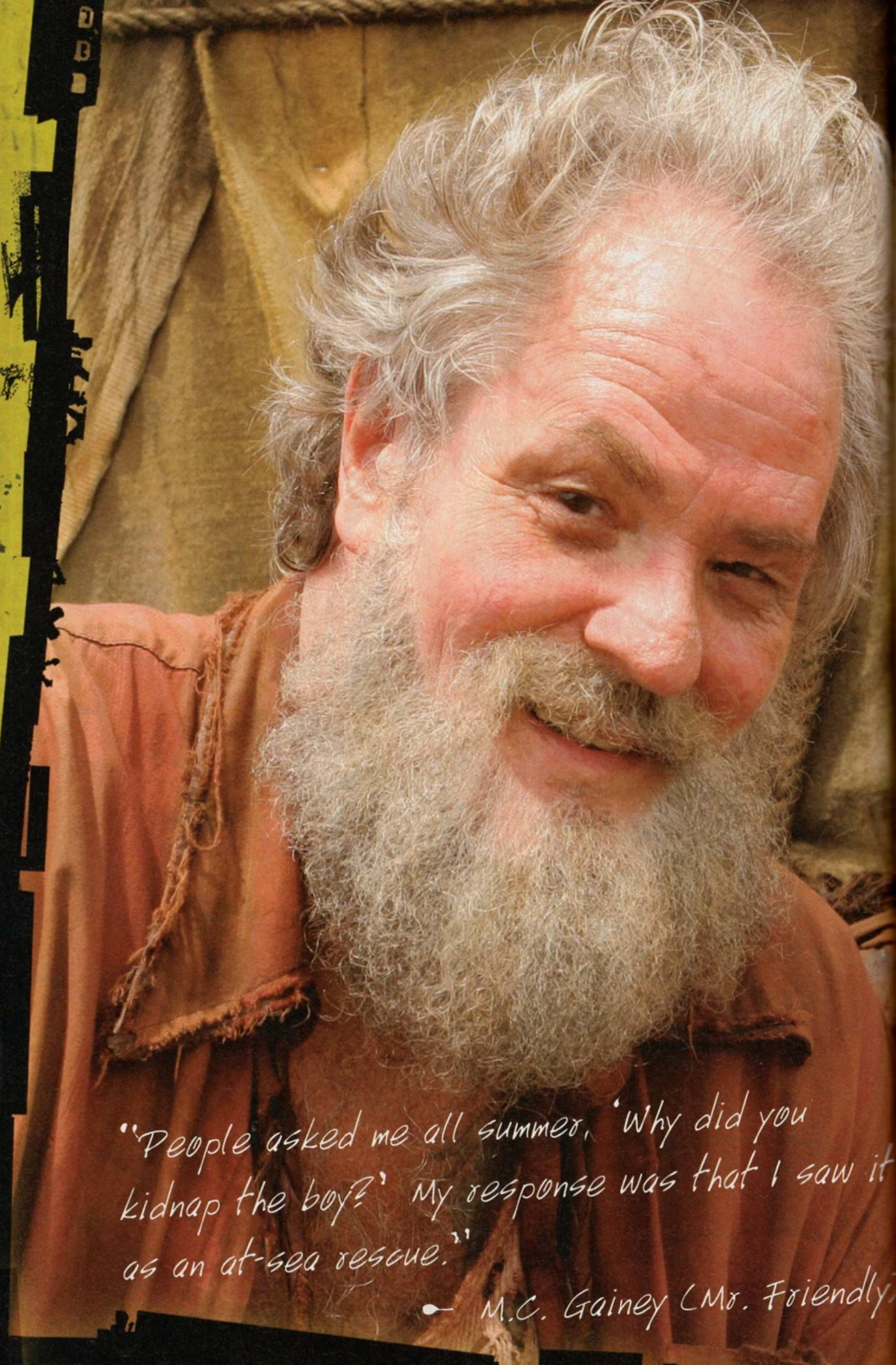


We told you we meant business with this Yearbook, and we're not messing around when we say this: the Others. They are all here: the faux bearded Mr. Friendly, played by **M.C. GAINEY**; the actor behind master-of-stealth Goodwin, **BRETT CULLEN**; Ethan Rom's off-screen persona **WILLIAM MAPOTHER**; the mysterious teenager Alex, played by **TANIA RAYMONDE**; the Other with a penchant for blood, Pickett, brought to life by **MICHAEL BOWEN**; actress **APRIL GRACE** analyzes her zen-like Ms. Klugh; and last – but by no means least – **MICHAEL EMERSON** discusses his terrifying portrayal of Henry Gale...

Words: Tara DiLullo

"With the finale, I read the script and I had goose bumps. It was bizarre and amazing. I was so intrigued by that sound. What the heck is it?"

— April Grace (Ms. Klugh)



"People asked me all summer, 'Why did you kidnap the boy?' My response was that I saw it as an at-sea rescue."

— M.C. Gainey (Mr. Friendly)

Who are the Others?! It's the confounding question that has become one of the greatest enigmas of *Lost*, which is no small feat considering the abundance of other puzzling threads yet to be explained on the show. Hinted at by Danielle Rousseau and then scarily personified by the deranged Ethan during season one, the Others became the proverbial boogeymen, hovering in the background of the action until *Exodus (Part Two)*. In that finale, the harrowing kidnapping of Walt at sea by a gnarly band of people on a boat proved once and for all the existence of the Others and that they weren't looking to help

anyone get home safely. In one fell swoop, they took Walt, shot Sawyer and set fire to the raft, instigating a whole new nightmare for the survivors of Flight 815. A huge piece of *Lost's* sophomore season focused on revealing more details about the Others. Their stronghold on the island is now known to be deep and with the revelation of subtle clues and truths, it's even clearer that they are not at all what anyone expected. With cunning tactics (Goodwin), fake beards and costumes, and even elaborate sets, the Others are playing on the weaknesses of the survivors with precision for an end that is far from being ultimately revealed. For the small repertoire of actors cast to play the Others over the last two seasons, the mysteries are no less compelling or even understood. One and all, the actors all admit to being in the dark about who their characters are

individually or as part of the larger group, yet that they are all relishing the opportunity to add their pieces to a story they (and we) can't wait to discover. *Lost Magazine* recently gathered all of the Others together to talk exclusively about what they think about their characters and what's yet to be discovered about their creepy *modus operandi*...

As the man behind the wheel in *Exodus (Part Two)*, Mr. Friendly became the angry, aggressive, bearded follow-up to Ethan's lead in portraying the Others. But you'll find none of those qualities in M.C. Gainey, the gregarious, funny actor behind the fake beard. Having already worked with *Lost* Executive Producer Carlton Cuse a few years ago on *The Adventures of Brisco County Jr.*, Gainey says he got a new call from Cuse last year to join them in Hawaii for the season finale. "The unique thing about it was that I had no clue who the character was, or what he was going to do and I just took it on faith," the actor says. "When they said it was going to be interesting, I said, 'OK!' When I got there I had no idea why I was kidnapping Walt. I had no idea what or who I was. It was one of the most interesting acting experiences I've ever had, because all the things we usually build a character on, the character history and what he wants, I knew none of that!" But Gainey says he created his own answers to those questions in the summer between seasons. "People asked me all summer, 'Why did you kidnap the boy?' My response was that I saw it as an at-sea rescue. I saw an unprotected youth on a burning raft, with no adults in sight, so I rescued him. The fact that I shot those people and set that raft on fire, notwithstanding, I tried to put a positive spin on that and who knows, it might be right!" he laughs deeply.

This season, Gainey returned for five episodes where we saw his character evolve from the mysterious heavy to an almost sheepish guy literally playing his part with his fellow Others. As audiences followed that evolution, so too did the actor. "When we did

the campfire scene [in *The Hunting Party*], I had no idea that I was wearing a costume – that it would be revealed that I was actually wearing a costume and a fake beard!" Gainey admits.

"I was playing it like it was my real beard and I was a barefooted guy. As we now know, it wasn't a real beard and I think that we'll be wearing shoes the next time you see us," he smiles.

As to his own theories about his character, Gainey offers, "My thoughts were that whatever the mission was, whatever we were about, we were much better organized than we appeared to be. We appeared to be villains, but I'm not sure that we are. I try to keep a sense of role-playing going. For instance, in the campfire scene, trying to disarm them can be interpreted in two different ways, one to make it easier for me to kill them, or to disarm them so they don't kill us. Basically, I don't have a take on what we are about. I am prepared to boil them in a pit and eat them, or enlighten them to a higher state of consciousness. There's no way to know," he laughs. "But the one thing I am trying to do with Mr. Friendly is to try to bring a little levity to it. Henry Gale? Have we seen him smile or laugh once? With Mr. Friendly, I'm trying to lighten it up a little bit with him. He seems like a folksy kind of guy, but that may not be true either!" Only next season will tell and Gainey hopes to be back to tell the full Others story. "I just assumed it was a one-time job. I was delighted to go back this year and I'm even more delighted to go back next year."

In *The Other 48 Days*, the Others took a front seat in the story alongside the introduction of the Tailies. The tension-filled arc that found Ana Lucia staging a battle of wits against Goodwin



"I don't know if she is completely innocent, but for the moment she is sympathetic [towards Claire]... I'm curious to see what happens with that whole angle."

— Tania Raymonde (Alex)

until he finally revealed his Other nature was a suspenseful highlight of the season and a thrill for the actor behind Goodwin, Brett Cullen. The busy actor was called in to read for the part last year and he recalls simply, "I went in and read for them and they offered me the part and I said, 'Let's go!'" Unlike the other actors, Cullen's character got his beginning, middle and end in the one episode, but he admits a lot still changed from script to screen. "You take it for face value what they write in the script, but there are certain nuances in the script that sometimes don't make it to the cut. There was a flirtation with Michelle's character, Ana Lucia, and mine that didn't really play out in the shooting. My concept, and what I was trying to play, was that I had sort of chosen her as my mating partner. One — she was the powerhouse of the tail section and that I wanted to make sure I had a handle on that and one way of doing it was romantically. Two — you don't really know where the Others are coming from or what their agenda is, other than that they are perceived as evil or bad because they've taken the children. So he does flirt with her and some of that was cut out, but some of it played. I don't know how much was supposed to be visualized, but that's how I saw it."

Asked his favorite moment of the episode, Cullen quickly offers, "It was the scene with Michelle where we finally sit down and have that discussion, when she says, 'You weren't in the jungle. You weren't even wet.' You see the expression on my face... the Camera Operator, Paul Edwards, who I've worked with a couple of times, called me after and said, 'It was very subtle, just the crick of your neck, but then you knew.'" I kept thinking after that, you see me sit up, where his backbone gets rigid and he goes, 'Let's tussle.' I was kind of inspired by Ben Kingsley's character in *Sexy Beast*."

Cullen continues, "Carlton called me after the show aired and he said, 'I don't call guest stars very often, but you were so fantastic and really realized the character and I'm really pissed off we killed you. Listen, no one dies on *Lost* so don't be surprised if we call you again.' They did call me for *Maternity Leave*, but I was working and they were rewriting and then figured out it wouldn't make such sense to do it." Laughing, he adds, "I was going to call Carlton and

say, 'I have a better idea! Why don't you have Goodwin's twin brother, who is actually the leader of the Others be Badwin... Goodwin and Badwin.'" The actors says he hopes the next season will allow his character to come back in some flashbacks, so he can continue the fun. "It's a different, dramatic series that, to me, merits attention. As an actor it's a great opportunity. As a surfer, it's an even better opportunity because they shoot it in Hawaii!"

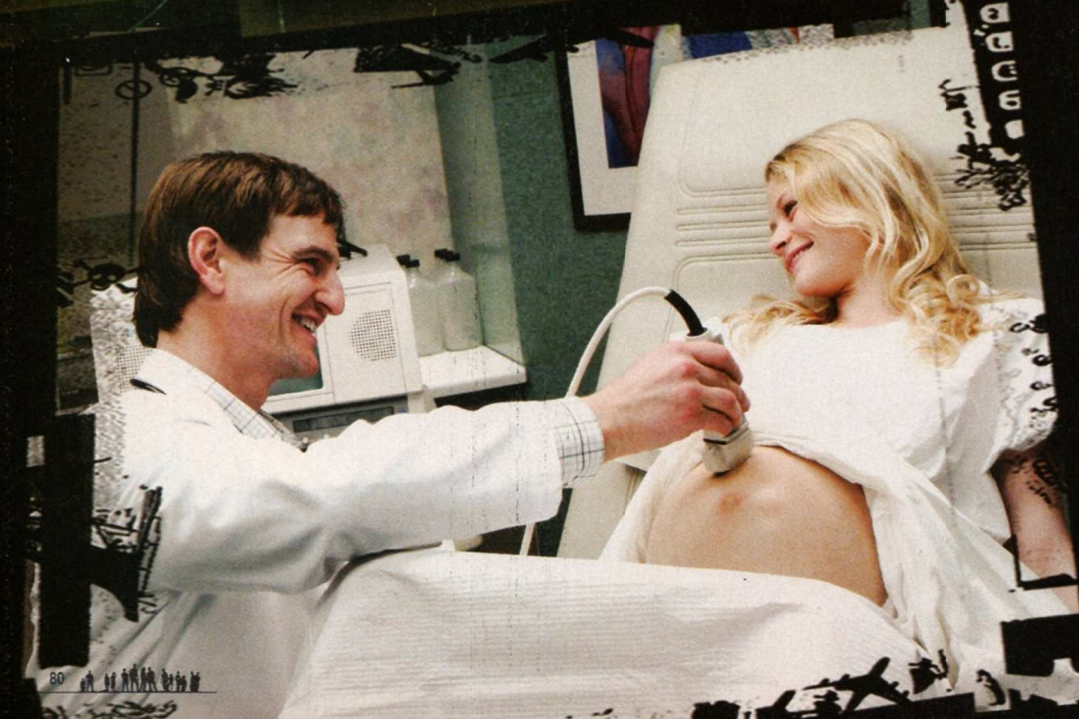
At the halfway point of the season, *Maternity Leave* gave us a glimpse of two more Others of note that figured heavily into the brief history of the series. First off, Ethan, the first Other to show his face returned in Claire's flashback, which filled in the blanks of what happened to her while she was kidnapped. William Mapother, who gave a stunningly sinister performance in season one. The actor was thrilled to return, albeit briefly, and remembers how challenging those first appearances on the show were. "I had no idea what it was going to be like. I asked the writers and producers all sorts of questions about the character. The first couple scripts certainly didn't answer any of the questions so I said, 'Guys. How do you want me to do it?' Their answer was to have me shoot almost every shot six or seven ways: angry, loving, scary, frightened, crazy, mechanical! It was like an acting exercise. So before my episodes came on, I had no idea what he was going to be like. I still have a lot of questions about the character, but I know a little bit more now," he smiles.



"Their answer was to have me shoot almost every shot six or seven ways: angry, loving, scary, frightened, crazy, mechanical! It was like an acting exercise."

— William Mapother (Ethan)

Also in those flashbacks, we get to glimpse a young woman that looks remarkably like fellow island castaway, Danielle Rousseau (Mira Furlan), who in turn is looking for her long lost child, Alex. For actress Tania Raymonde, that connection to the character is a surprising outcome that wasn't part of her initial casting. "In the beginning, the name of the character when they cast me was Jessica," the actress reveals. "There was no mention of Danielle Rousseau. I was cast under the assumption that I would play a girl named Jessica and then I guess things evolved from there. In the first episode, there was no name change and they referred to me as a young girl. At the end of *Maternity Leave*, Danielle mentions something to Claire and Claire says there was a girl that saved her and Danielle reacts like she has found her daughter. At the end of





"I was going to call Carlton [Cuse - Executive Producer] and say, 'I have a better idea! Why don't you have Goodwin's twin brother, who is actually the leader of the Others be Badwin... Goodwin and Badwin.'" - Brett Cullen (Goodwin)

Three Minutes they refer to me as Alex directly and that's when I took on that name. There was no indication as to what was going to happen."

Like her fellow Others, Raymonde is unsure of exactly what Alex's real intentions are. While Alex helped Claire escape the medical hatch, that still doesn't explain why. "What was difficult was not knowing exactly what her goal was - not knowing the path of the character or if she knew anything about Claire in the past," the actress offers. "No questions

were answered, so you just go with it and trust the script in front of you. I don't know if she is completely innocent, but for the moment she is sympathetic [towards Claire]. I'm curious to see what happens with that whole angle."

In the last third of the season, Michael's return to the hatch sparks the revelation of a whole new set of Others, those operating in a camp where Walt was being held. Headed by a regal, authoritative woman who calls herself Ms. Klugh, she works with a man

named Pickett to draw blood from Michael and she then interrogates Michael about his son and his fellow survivors. Veteran character actor Michael Bowen plays the toadie with the syringe and he admits his previous body of work playing dark characters got him the gig. "They knew my work and that's how they called me. Carlton Cuse said, 'I want you to be Bowen. Be funny and scary.' I said, 'I can do that!' he laughs.

It turns out that had to be enough because the actor admits he didn't get much more direction than



"I'm going to be back in season three and one of the places the show is going to go is 'Otherville.' We are going to take our hostages back to the base from which we operate and that base may be a surprising change of scene for the audience." - Michael Emerson

that. "I had to make things up because they can't tell you. They have a policy – they don't tell you what's happening. I still don't know what we are or what is going on, even after watching the finale! But just from the action I had to do, when I take blood from Michael's arm, it all looks like I know what I'm doing. I had to create some sort of a reality there. I looked at all the plane crash survivors as though I was a psychologist observing them. I had to come up with something and that was my choice and how I approached it. I don't know if they are evil. I'm wondering if they are in some type of experiment. Maybe they were told they were in a plane crash and maybe they have been there for many, many years and this is the way they evolved or devolved? I don't know it's hard to say. It can go anywhere. There was a great series, *The Prisoner*, that had the same type of feeling and it was brilliant. I think the public has matured enough and are becoming more educated and these type of shows sell and that's great."

While his motivation may be hazy, Bowen says the actual experience of working with the cast was nothing but a pleasure. "I've worked with M.C. a few times and I love him. Everyday going to work with him makes life fun and easy. What I notice is that when you are working with great actors, you can't begin to understand how much easier it is. When I got to the set, I noticed how efficient the whole system was. It felt professional and therefore relaxing. Everyone had been there for two years and they are down in the dirt and they're not complaining. It was impressive. It's why it comes out the way it does."

For April Grace, Ms. Klugh (a.k.a. Bea), her part in the show came about like many of her fellow cast – with a simple call. "I got a call from Damon [Lindélof] first, he told me what was happening on the show with the Others. Then I got my script and was told to just do your thing – without a net," she laughs. "I was able to just make up whatever backstory I wanted. It was really exciting."

"I decided that the Others aren't bad," she continues. "It's all about understanding perception and I thought

they were there first and what if something literally started living on your land? What would you do? You'd say, 'They're not going to occupy us!' Also, given the information I have, I have to believe we're doing something good. In my head, I was thinking maybe she was a nun, which gave me the possibilities of playing her as righteous, spiritual and stereotypically stern. It was fun to think of that, plus there was nothing else to go on!"

In three episodes at the end of the season, Grace shares, "I had a wonderful time. There were fires burning and the sets looked so authentic; all I had to do was look at Harold [Perrineau] and go for it. I was obviously in a position of power, as he was tied up and so it was wonderful being assertive with an adversary."

The actress says she was pleased to end the season on such a high note. "With the finale, I read the script and I had goose bumps. It was bizarre and amazing. I was so intrigued by that sound. What the heck is it? And when we shot that scene, the island is 'shaking' – we are all moving around pretending it is – and there were a couple of moments of levity in there because we just looked at one another doing that and you are just feeling ridiculous," she laughs. Confirming her recurring status next season, Grace smiles, "I'm grateful for whatever time I get on the show!"

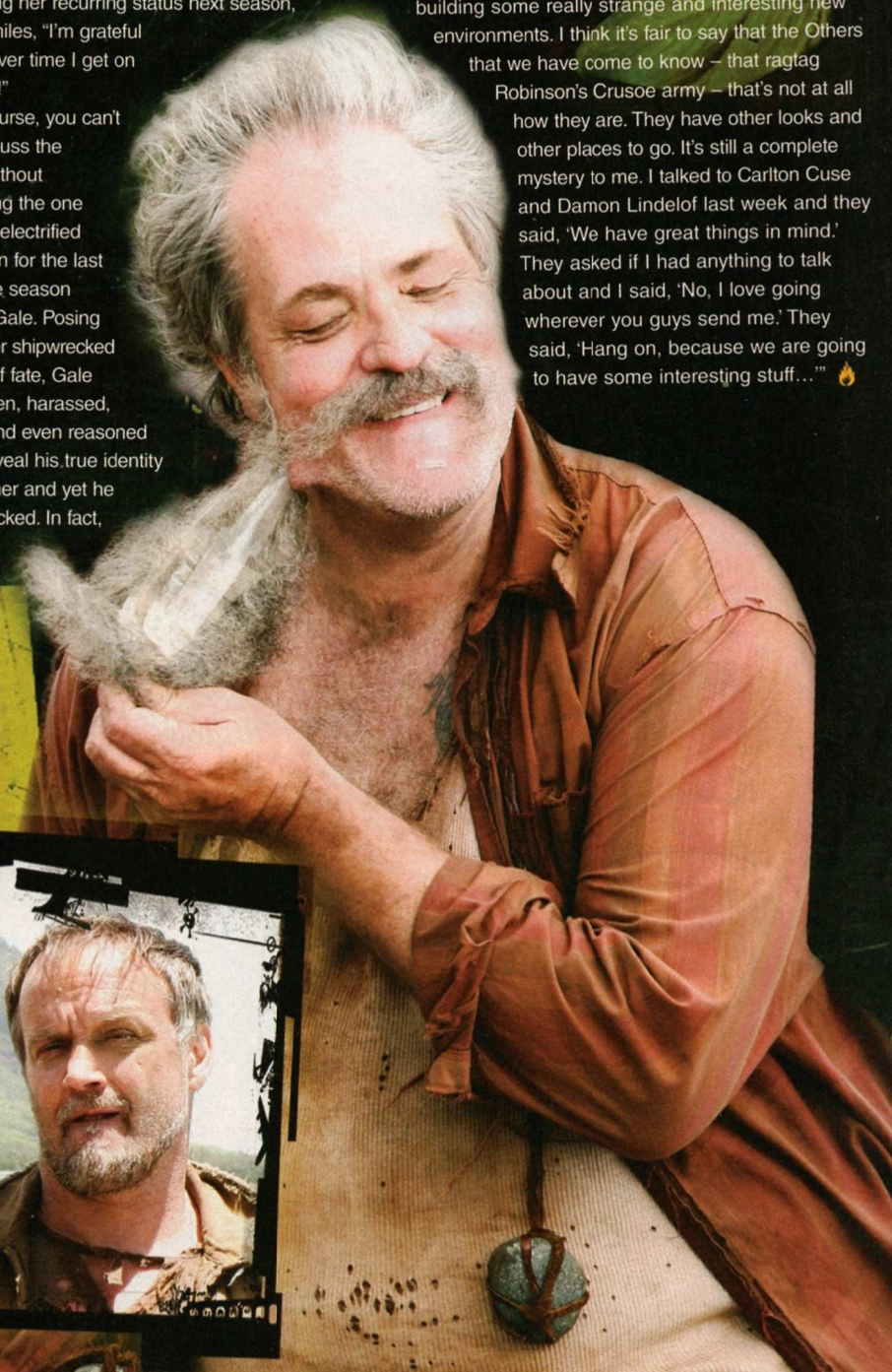
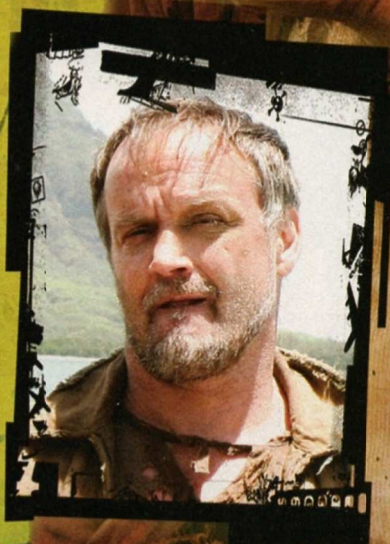
Of course, you can't even discuss the Others without mentioning the one man that electrified the screen for the last half of the season – Henry Gale. Posing as another shipwrecked play toy of fate, Gale was beaten, harassed, cajoled and even reasoned with to reveal his true identity as an Other and yet he never cracked. In fact,

he played the survivors like psychological tabs rats in his game of manipulating that was mesmerizing to watch. Thanks to the talents of actor Michael Emerson, Gale defined the potential of the Others and set the stage for season three. Musing about his character, Emerson offers, "I've never been sure he is a villain and I think the audience fears or worries about him a little bit because his agenda is unknown to them. In the finale, when he says that they are the good guys, maybe he is in some way, and it makes me think my instincts were right. When people asked me what is the essence of Henry Gale, I said, 'He behaves like a commando behind enemy lines.' It doesn't mean he is a bad guy. It just means his mission is a sensitive one and dangerous... and it's clearly been all of that," he chuckles evilly.

Revealing his part in season three, Emerson teases, "In season three, one of the places the show is going to go is 'Other-ville.' We are going to take our hostages back to the base from which we operate and that base may be a surprising change of scene for the audience. All I know is that they destroyed all the sets they have on the soundstages [in Hawaii] and they are building some really strange and interesting new environments. I think it's fair to say that the Others that we have come to know – that ragtag Robinson's Crusoe army – that's not at all how they are. They have other looks and other places to go. It's still a complete mystery to me. I talked to Carlton Cuse and Damon Lindélof last week and they said, 'We have great things in mind.' They asked if I had anything to talk about and I said, 'No, I love going wherever you guys send me.' They said, 'Hang on, because we are going to have some interesting stuff...'" 🔥

"When I take blood from Michael's arm, it all looks like I know what I'm doing... I don't know if the Others are evil. I'm wondering if they are in the some kind of experiment."

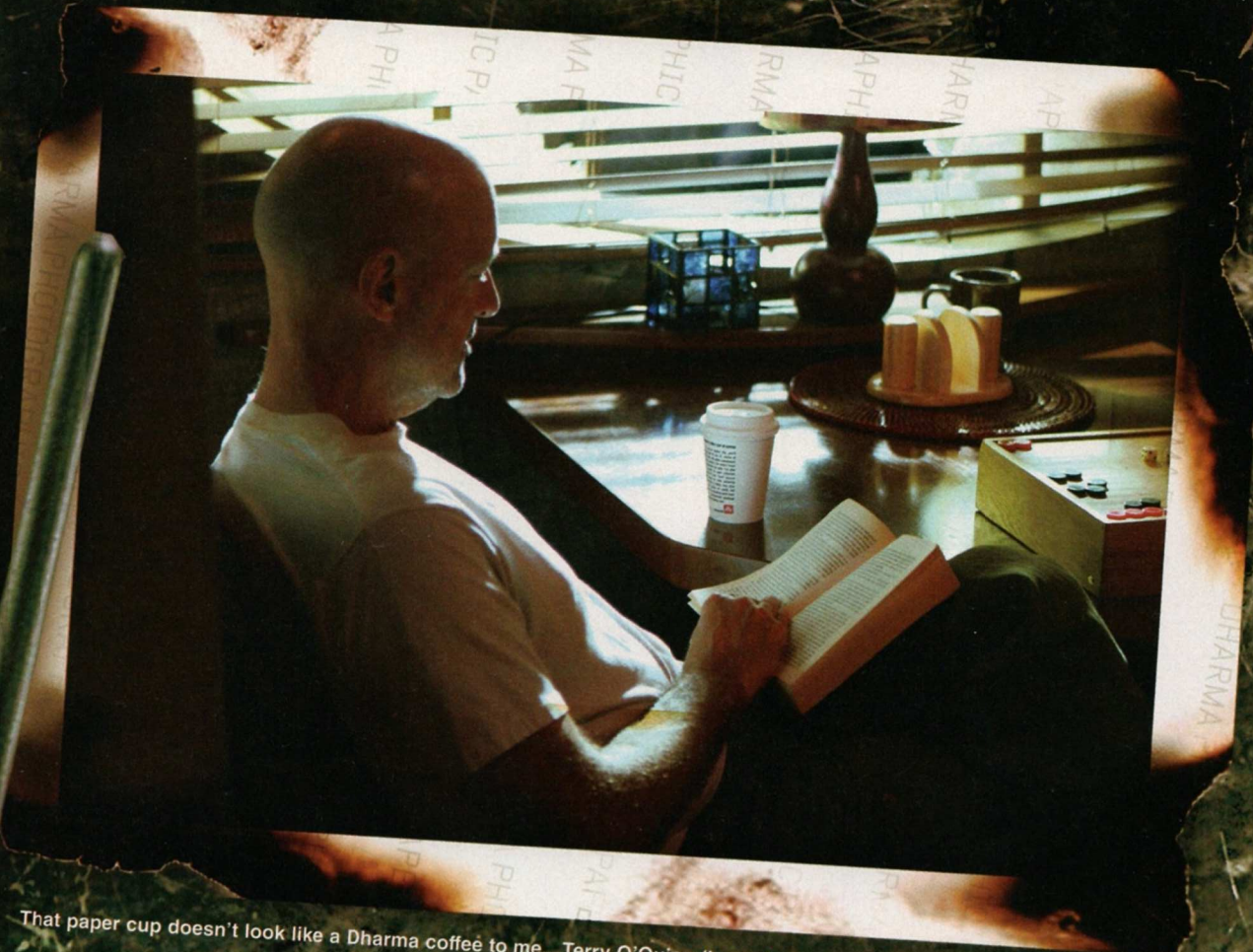
— Michael Bowen (Pickett)



CAUGHT ON CAMERA



Season two has not only seen some of our beloved survivors ensnared at various points, it also saw some incredible behind-the-scenes memories captured forever by photographer **MARIO PEREZ**...
Compiled by Paul Terry



That paper cup doesn't look like a Dharma coffee to me... Terry O'Quinn (Locke) relaxes between takes



Team Lost prepare to shoot a sequence inside The Hatch set...

ICOM FA-SC56U

23

pages. Ce passeport cont

CARRIER: OCE
 NAME: JAC
 FROM: S Y
 FLIGHT: 8
 BOARD: 4
 SEAT: 1



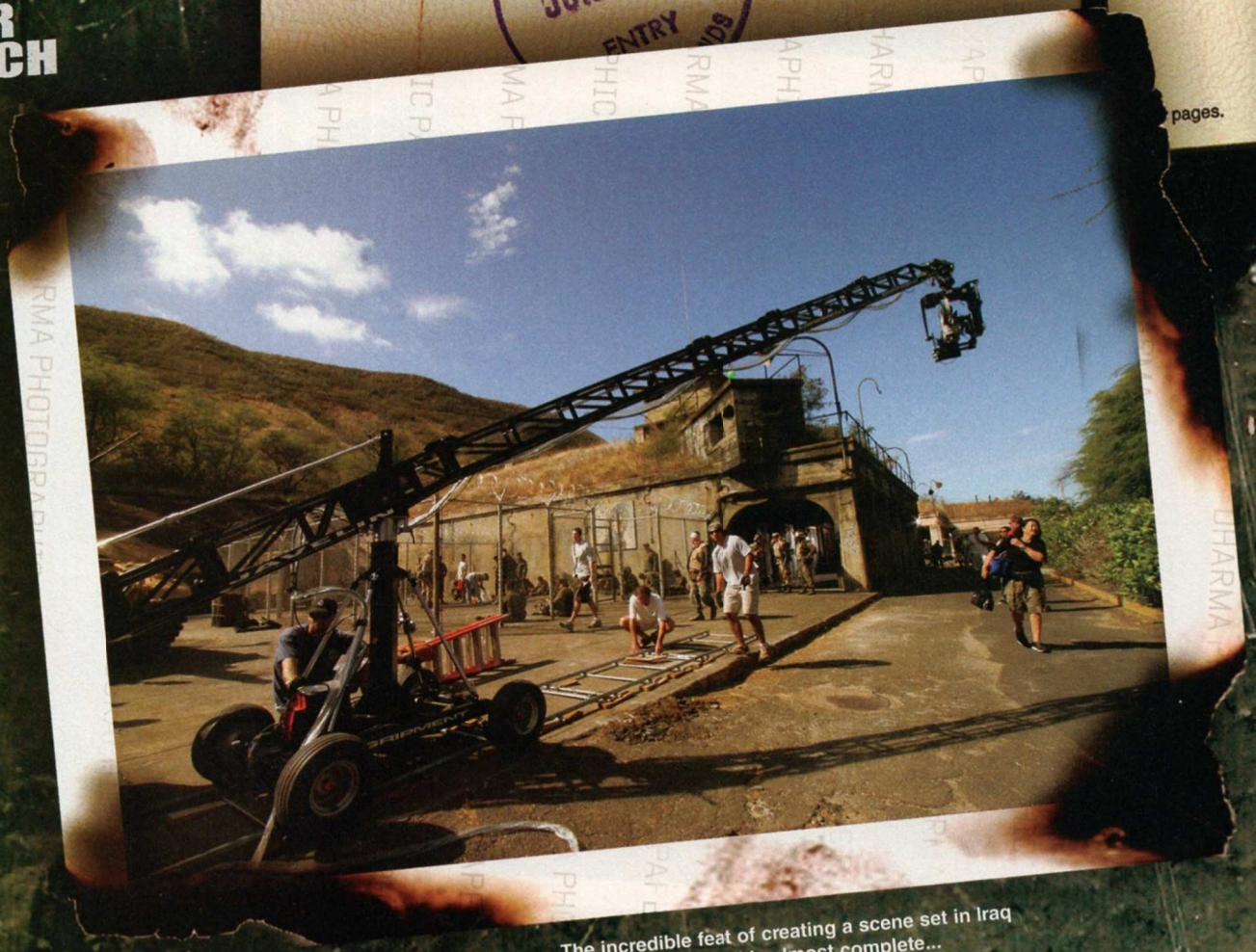
Head of Make-up Steve LaPorte adds some final touches to William Mapother (Ethan)...



Daniel Dae Kim (Jin) prepares for one of the early flashback sequences of season two's fifth episode, ...And Found...

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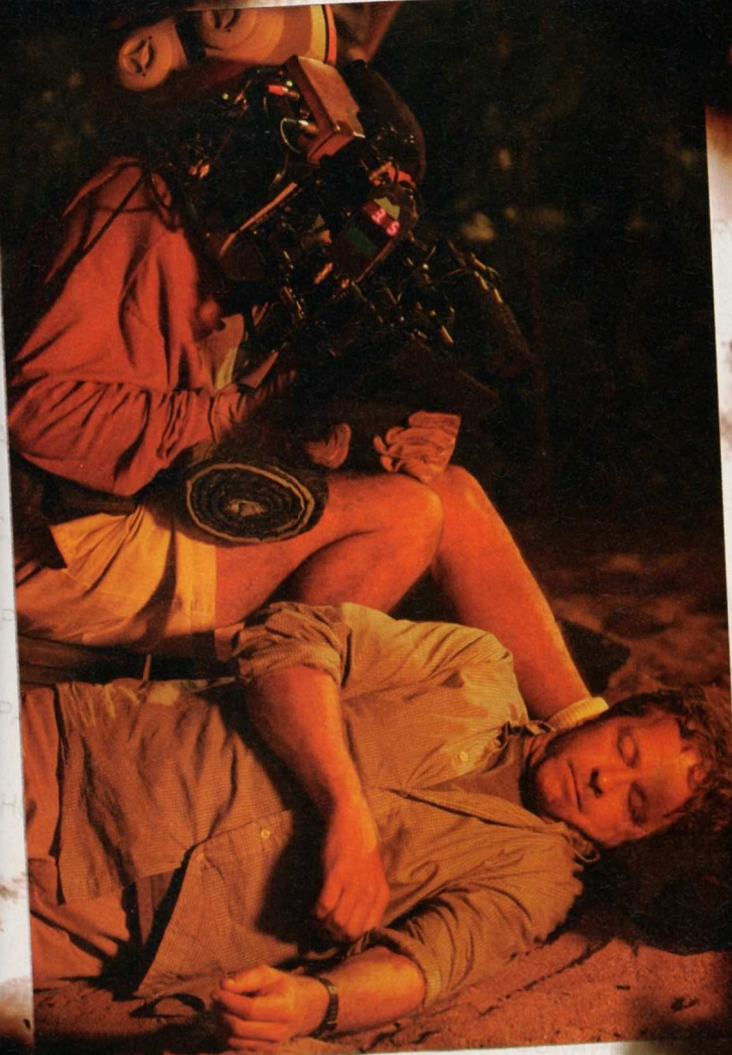
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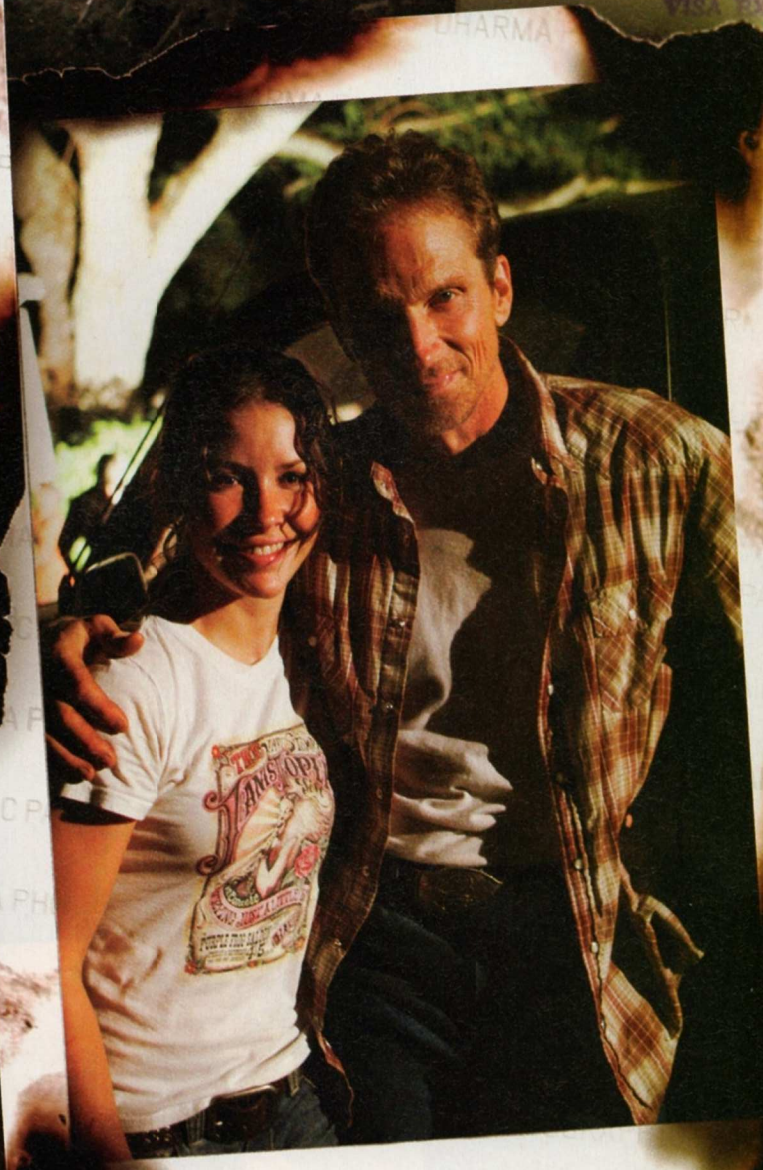
The incredible feat of creating a scene set in Iraq but filmed in Hawaii is almost complete...



It's all about the steadicam when shooting the Nigerian drug plane's 'cremation' sequence in *The 23rd Psalm*...



Sleeping with the enemy – it's time for Brett Cullen's (Goodwin) close-up during the Tail section survivors' first night on the island...



Evangeline Lilly (Kate) and James Horan (Wayne Jansen) during a break from filming the revelatory flashback scenes from the second season's ninth episode *What Kate Did...*



The paint job on any set always adds that final touch of detail and realism...

SHARMA



Matt Earl Beesley directs Adewale Akinnuoye-Agbaje (Mr. Eko) during *The 23rd Psalm's* poignant moment where Eko finds the dead body of his brother...

Some light relief – Matthew Fox (Jack), Michelle Rodriguez (Ana Lucia), Evangeline Lilly (Kate), Josh Holloway (Sawyer), and Terry O'Quinn (Locke) share a joke together on the beach...



Naveen Andrews (Sayid) chills out on the tarmac between flashback shots for *One of Them*, set in Iraq...





This fantastic photograph shows you the amount of work and set-up that goes into even the most basic of *Lost* shots...



Our merry band of heroes Naveen Andrews (Sayid), Michelle Rodriguez (Ana Lucia) and Dominic Monaghan (Charlie) during the quest to find Henry Gale's balloon...

DEAR DIARY

“Seeing rainbows during the day is special...”

“Seeing rainbows during the day - several sometimes, and not all at the same time - is special. In the first season, we were shooting *House of the Rising Sun* and were on the beach. This is when, all of a sudden, Jin starts beating Michael and I'm yelling, 'stop! stop it!' in Korean. Right after that scene, I was sitting in the chair [during a break from shooting] and this rainbow showed up. It was like this double rainbow and it had such brilliant light, it almost felt fluorescent. The sun was peeking out, and underneath the rainbow it was really bright. Over it, the sky was pretty gray. It was interesting, beautiful, and spectacular at the same time. It was a magical, memorable moment.”

(Special thanks to Yunjin Kim, who was speaking with Bryan Colino)



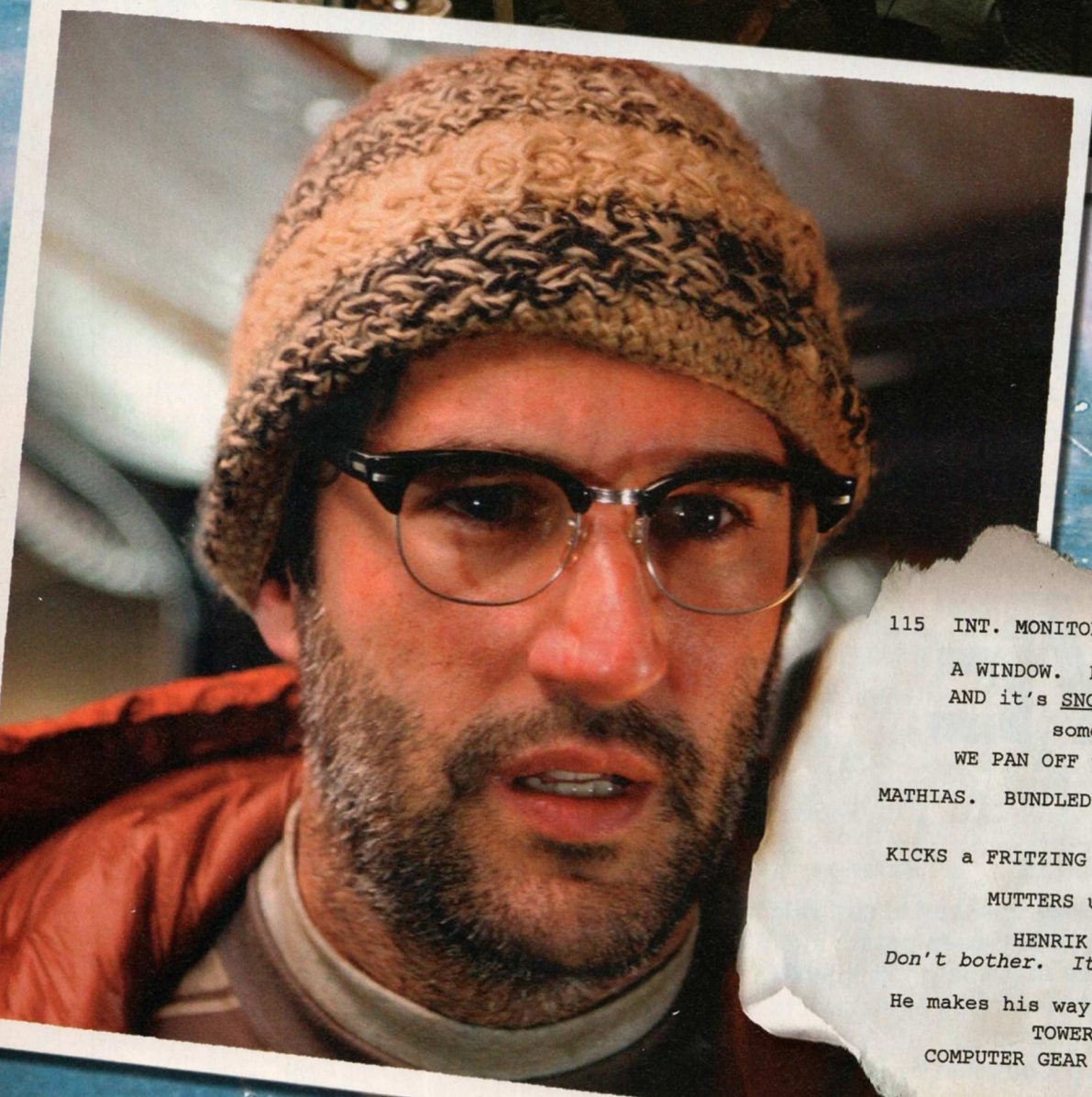


SEASON TWO
LOST
SPOILER ALERT

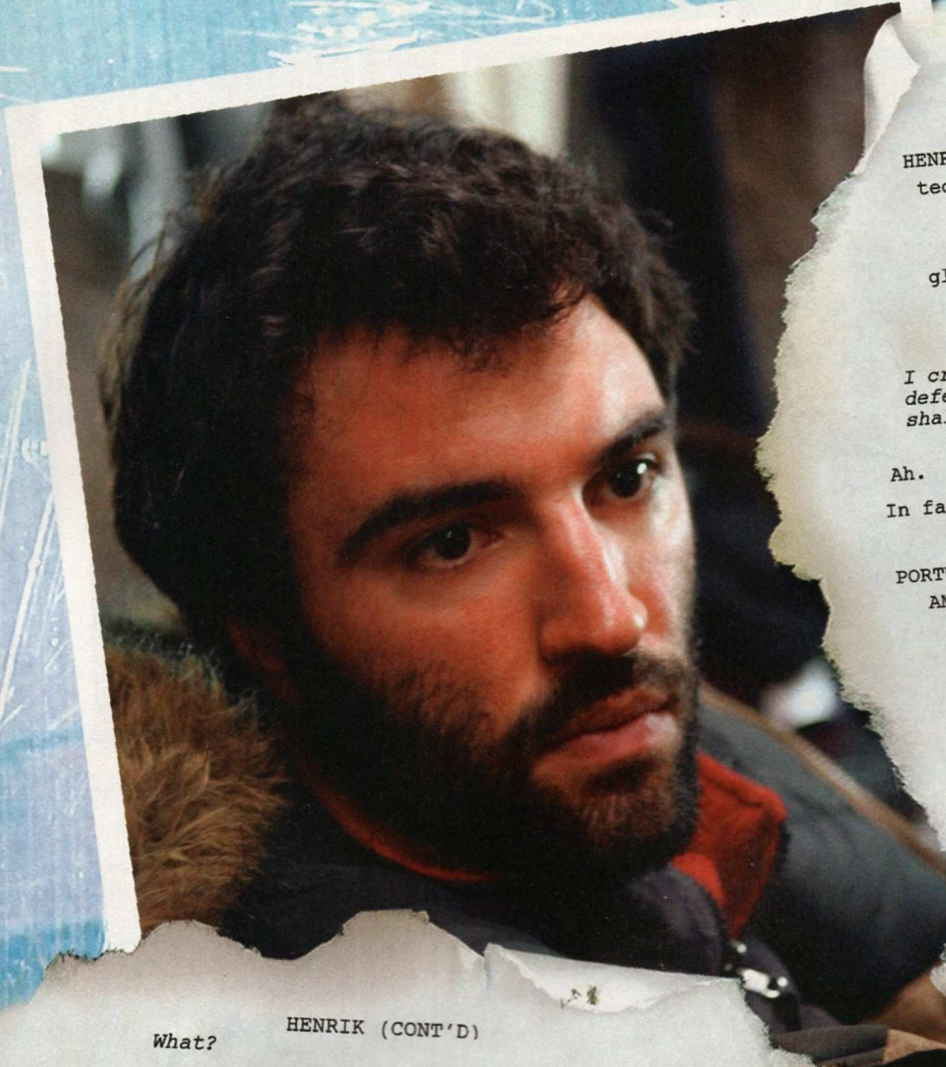
**“I THINK
WE FOUND
IT...”**

There was only ever one way to end this 2006 Yearbook – take a deep breath and get ready to relive *that* finale, complete with exclusive photography and extracts from the shooting script...

Compiled by Paul Terry



115 INT. MONITORING STATION - NIGHT
A WINDOW. FROSTED OVER.
AND it's SNOWING OUTSIDE. We're
someplace really COLD!
WE PAN OFF the window to --
MATHIAS. BUNDLED IN A PARKA. Thirty.
Hip. Techie. He
KICKS a FRITZING SPACE HEATER.
MUTTERS under his breath as --
HENRIK (O.S.)
Don't bother. It's busted...
He makes his way through a RACKS OF
TOWERS AND A MAZE OF
COMPUTER GEAR over to his buddy --



HENRIK, late 30s, bearded and equally
techo-geeky, who is
hunched over a CHESS BOARD.
He also wears a RATTY PARKA --
gloves missing the fingertips.
Moves his BISHOP, SMILES --

HENRIK (CONT'D)
I crush your Najdorf Sicilian
defense -- and that is the last you
shall see of your rook.

Ah. But that wasn't ENGLISH.
In fact... it's a language we
can't quite put our finger on.
PORTUGUESE? FINNISH? NATIVE
AMERICAN? And unfortunately?

NO SUBTITLES.

MATHIAS
All part of the plan, my friend.

HENRIK
Ah. Then your plan must be to
lose. Please. Your move.

But Mathias? Ain't moving anything.

He's in SHOCK.

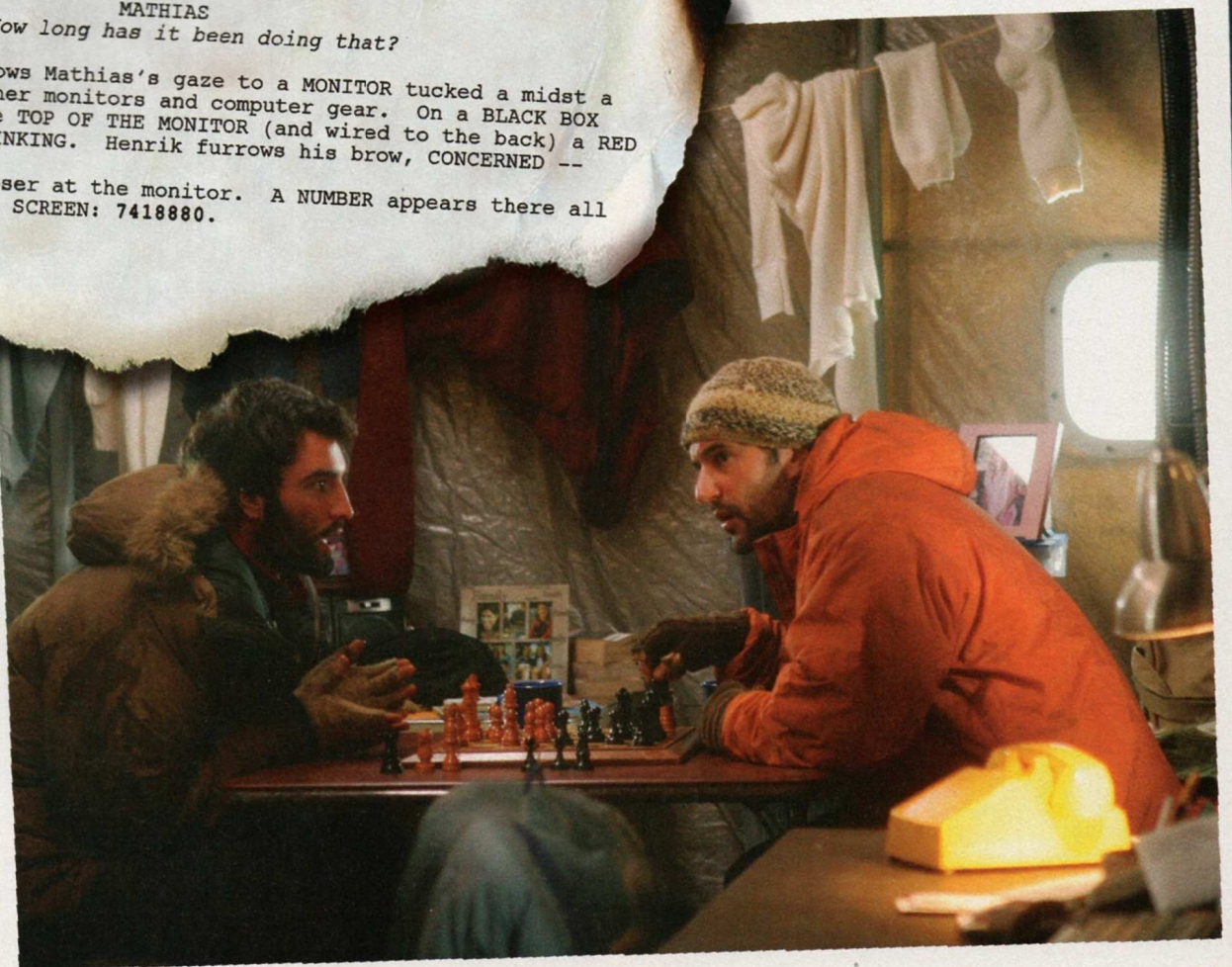
What? HENRIK (CONT'D)

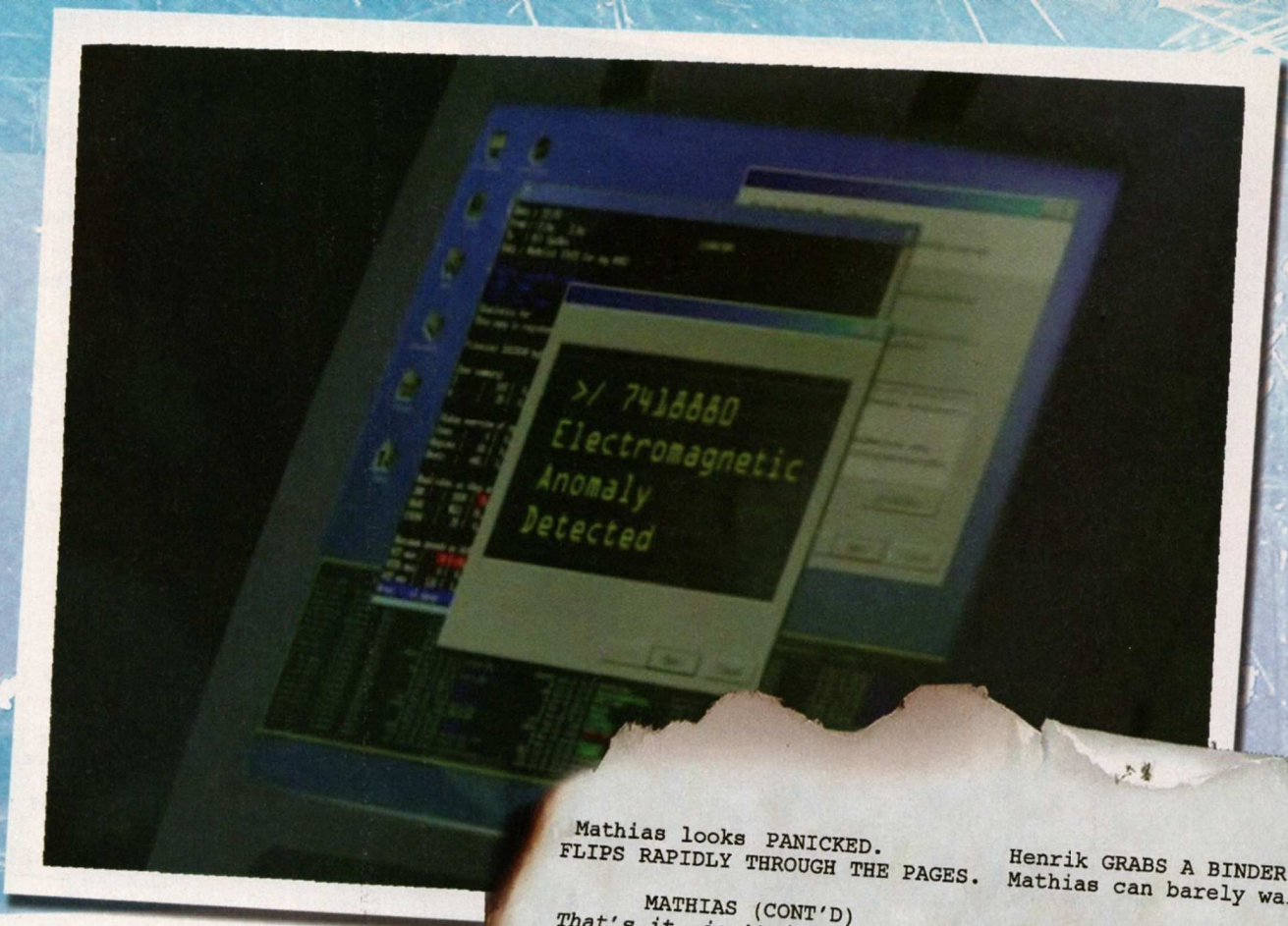
Mathias POINTS over Henrik's SHOULDER. His voice QUAKES --

MATHIAS
How long has it been doing that?

Henrik follows Mathias's gaze to a MONITOR tucked amidst a
bunch of other monitors and computer gear. On a BLACK BOX
TAPED to the TOP OF THE MONITOR (and wired to the back) a RED
LIGHT IS BLINKING. Henrik furrows his brow, CONCERNED --

He looks closer at the monitor. A NUMBER appears there all
alone on the SCREEN: 7418880.





Mathias looks PANICKED. Henrik GRABS A BINDER and FLIPS RAPIDLY THROUGH THE PAGES. Mathias can barely wait --

MATHIAS (CONT'D)
That's it, isn't it? We missed it again, didn't -- ?

HENRIK
-- We didn't miss it!

Whatever Henrik finds in the binder is CONFIRMATION. And that's when the SOUNDS start. BEEP. WHIR. BEEP. And now our GUYS ARE IN PANIC MODE. They both LEAP UP, Mathias accidentally bonks the table -- UPENDING the CHESS BOARD -- pieces SCATTERING EVERYWHERE as --



MATHIAS (CONT'D)
Oh, so this time you're not going to claim it's a false alarm? An erroneous error message -- ?

Henrik is typing like crazy on another KEYPAD across the room

HENRIK
-- Just shut up and call while I send the telex, Mathias!

A beat. Mathias shakes his head... then reaches for a CHIPPED BRIGHT YELLOW PHONE. Picks it up.

There's no DIAL TONE.

But he looks right at his EXCITED partner as he calmly speaks into the phone in ENGLISH --

The Penguin English Library
CHARLES DICKENS
OUR MUTUAL FRIEND



OFFICE OF SEPARATION
SCOT REGIMENT SERVICE



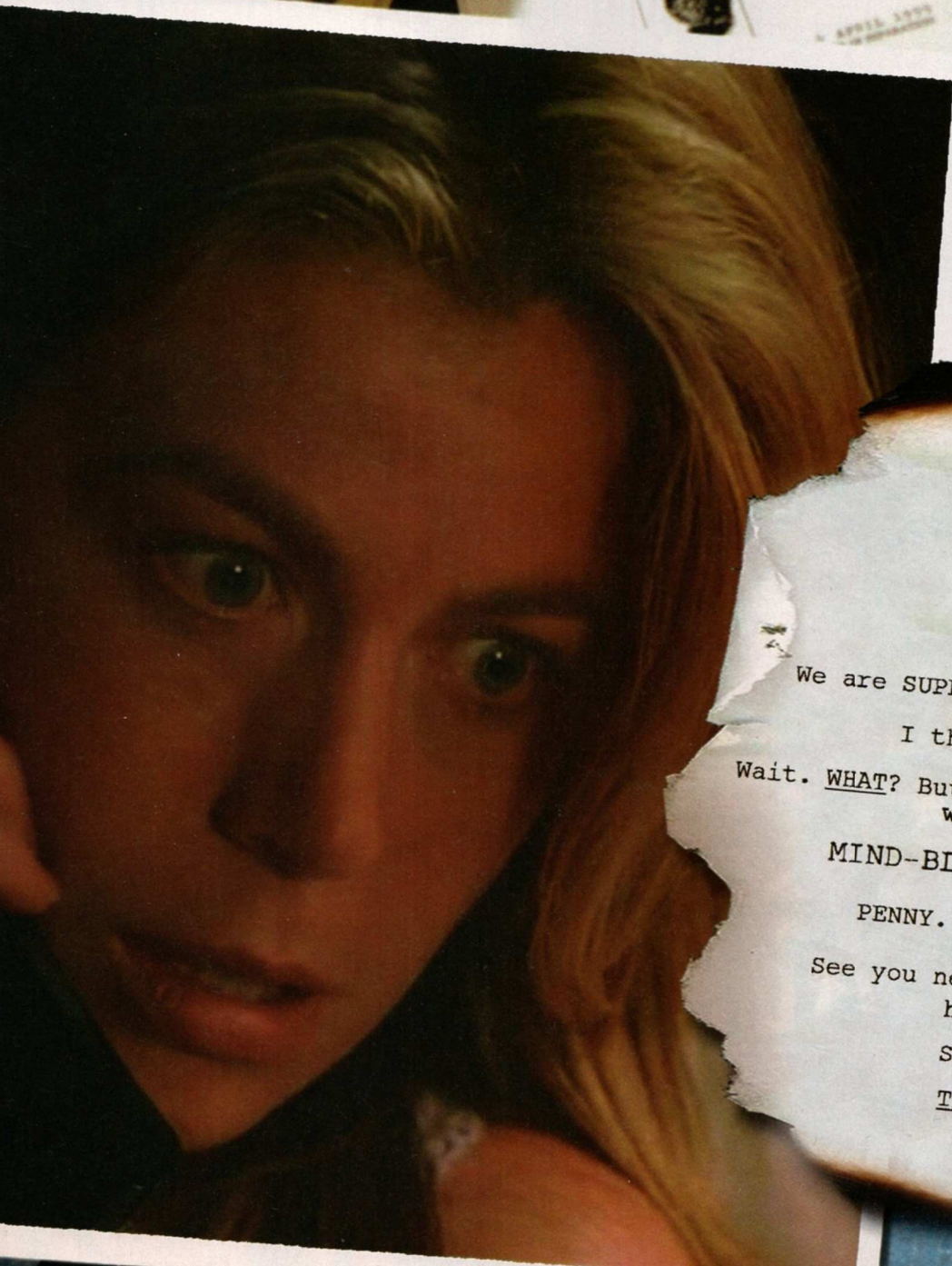
PLACE OF SEPARATION
Southway Ga
42 Berechurch
Halstead Essex Co

CHARGES OF SEPARATION
DESERTION

**DISHONORABLE
DISCHARGE**



APRIL 1977



MATHIAS
Hello?
(beat)
It's us.

We are SUPER TIGHT on him as he says

I think we found it.

Wait. WHAT? But before we can DIGEST it,
we PAN OVER TO

MIND-BLOWING information.

PENNY. Desmond's Penny.

See you next year, people --
have a nice summer.

SMASH TO BLACK.

THE END